

The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE FOR THOSE
INTERESTED IN DRAWING *and the* ALLIED ARTS

HENRY TURNER BAILEY

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BULLETIN

A Happy New Year to You

Now I wake me up to work;
I pray Thee, Lord, I may not shirk:
If I should die before the night;
I pray Thee, Lord, my work's all right.

—Amorita Fitch

MISS HELEN KINNEY
DERBY, CONN.
WON FIRST PRIZE IN THE
NOVEMBER CONTEST

See page 397

A little key will open a great door
better than a hundred hammers

—Gilbert Parker

The School Arts Book

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SOME QUESTIONS ALWAYS OPEN.

NO teacher of Drawing can face with any confidence the ever changing problems by which he is confronted, or hope to avoid the quagmires of profitless faddism who does not hark back occasionally to the fundamental purpose which underlies all his work, and examine afresh the grounds on which the very sweeping claims which he is accustomed to make for his specialty are believed to rest.

No course of study as formulated by any superintendent or supervisor can possibly be regarded as a finality, just as no "method" or "system," or set of exercises, however excellent, that ever was or ever will be published can possibly possess any but a transitory value. This is the law of growth. Every sensible teacher knows this well enough but he is not always as ready to see that most of the theories about which current discussion is most concerned are quite as partial and temporary in their interest and furnish at best only side lights, often very uncertain ones at that, on the subject which they aim to elucidate and illumine.

The place which drawing occupies or ought to occupy in general education is so well stated in President Eliot's Buffalo address (See School Arts Book for September and October, 1905), that teachers of Drawing everywhere can hardly do better than accept it as an adequate and authoritative statement of their case. But this acceptance should carry with it such a conception of the nature of their work as to justify the claims so ably made in their behalf. If drawing is to be, "after reading, writing and ciphering . . . the most important common school subject," it ought to be taught in a way that implies intelligent recog-

nition of the fundamental significance of the study and its dignified adjustment to the curriculum all along the line. At present it is not unfair to say that methods that would be well enough in the kindergarten and primary grades are far too common in the higher schools, while the converse is perhaps equally true, little children being often expected to tackle problems which they cannot possibly know anything about and which are entirely out of place in the elementary grades. Of these two evils, however, I regard the first as by far the more serious. There is almost no end to the suggestions which are available for the teacher for making primary work in drawing attractive and profitable. Many of these are excellent and almost all of them are well enough if properly understood and applied; but it must be admitted that they are mostly on a rather low plane and that much remains to be done before the study can be regarded as properly habilitated on the intellectual side among the branches which are taken most seriously among the essentials of secondary education.

This is not the place, nor is it my purpose, to be either technical or controversial, but simply as an illustration of what I mean let us take the subject of design. What I want teachers to remember is that to teach original design properly it is necessary and only necessary that the creative impulse should be stimulated and exercised and guided. It cannot be a matter of arranging the elements of ornamental pattern; indeed it is not to any overmastering extent a matter of ornamental pattern anyway. It is quite as important (more so if anything) that design should concern itself with construction as well as decoration, and the diagram which elucidates a principle or demonstrates a function, physical, mechanical or what not, is quite as legitimate as a subject, and quite as profitable as an exercise in design as anything connected with esthetics or

the pursuit of any ideals more readily recognized as artistic. As legitimate and profitable, I say, not more so; they all have their place equally important and equally honorable and when we are discussing the fundamentals of education for everybody we must not leave any of these things out.

One thing I have always felt very strongly about and take every opportunity to insist upon and that is the distinction that ought to be clear in every teacher's mind between mechanical subjects, or subjects connected with mechanical principles, and mechanical methods.

Do not confound these two things, they have nothing in common and to let them get mixed up in our minds is one of the most fatal of prevalent mistakes. All subjects involving movement or even function are, in a sense, mechanical subjects (what, for example, is artistic anatomy but the study of the mechanics of movement and expression?), while nothing certainly is more deadly than the lapse which is so easy into mechanical methods of work, no matter what the subject may be. Do not be afraid, then, of subjects involving intelligent perception of mechanical principles, but do not, for your life, admit or tolerate mechanical methods in your practice. And by mechanical methods I mean not only the lazy and slovenly use of rulers and compasses but all stupid routine and repetition that creep in so insidiously, especially where systems are well "organized," and not only throttle much healthy initiative but obscure the meaning and spoil the effect of even the best methods.

One does not have to be very old to remember the vogue of model drawing and the contempt for any kind of copying from the flat with which its claims were coupled, but the drawing of cylinders and cubes pursued as if it were an end in itself soon proved to be just as unprofitable and infinitely less interesting than the old flat copy work which it superseded. The

fact is that as a means of clarifying the teachers' ideas and establishing principles for his own guidance the type forms are all right but they become weariness itself when he tries to impose them on his pupils as subjects for which they are expected to care. Children care, for example, for pots and pans, for Japanese lanterns and locomotive engines and all sorts of cylindrical things, and they can get lots of fun out of trying to draw them; but no healthy child could possibly be interested in a cylinder as such, yet we used to expect them to make the most painstaking representations of geometrical solids and took as much credit to ourselves for making them stipple out every imperfection in the shading of a cube as if it had been the face of Venus herself that had been treated with such refinement. We are pretty well done with that form of mistake but let us keep a good lookout against others that may be just as bad.

The mistake consisted mainly in the exaggerated significance that was attached to things which were really of minor importance. In other words, it was due to a lack of the sense of proportion. Is not that the trouble almost always? Is not the training of this sense the end and aim of all our best efforts? And is not the placing of each problem as it comes up in right relation to the main purpose which underlies the whole subject, the most important part of the teacher's duty? I think it is and if this adjustment is intelligently made I believe a legitimate place will be found for many a fresh impulse which often receives scant justice, and gets a bad name, as a "fad," and at the same time the tedium of much dull routine be correspondingly relieved.

LESLIE A. MILLER

Principal School of Industrial Art of the Pennsylvania Museum
Philadelphia

THE HUMOROUS ELEMENT IN SCHOOL WORK.

OUR human inheritance is a rich one and those of us who are fond of tracing ancestry back beyond the beginning of time grow eloquent over the refining process of animal traits and point with pride to those that are distinctly human. It is possible that the "little dog laughed when the cow jumped over the moon," but certain that the "human" who wrote it, did. Was he a grown-up or a child? Childlike surely, and a "born teacher" recognizes the power of this something we call Humor, its early appearance in the child, its demand for satisfaction, and that if we would not have it seek unwholesome ways it must be educated. We talk about an "all round development" but are there not still schools where the humorous instinct has to be stuffed under a boy's jacket or a girl's dress, where if it appears at all it is an apple of discord? Where it is still true that we must all laugh together or all weep separately? We laugh today at the old time tales of snakes in desks, at the caricatures of the teachers and at the advocates of the birch. In their day were they provokative of mirth or tears? Were those escapades funny or were they the forerunners of practical jokes, college hazing, so-called comic pictures and disgusting doggerel? Nonsense may have dignity. To be silly is to be untrained.

To love fun and to want to laugh, is part of our best inheritance. To educate this out of ourselves is to narrow our conception of life and its liveableness and to render ourselves incapable of becoming "like a little child" and thus unfit to teach one. To educate this in ourselves is to lay up treasure which can purchase sunshine in all moods of weather and temperament. "A soft answer" is not the only turner away of wrath. How do you keep your temper? A laugh in time saves mine—a laugh in time and a laugh in tune—that's what we want in the schoolroom.

There are three natural expressions for this inborn humor: Artistic, literary and musical. With the first this article has most to do, but it cannot be separated from the second, and the third is to be the result. To be able to produce in yourself and to give to others a laugh—silent or audible—of genuine music, is a power to be coveted and cultivated. How shall we go about this task?

We've all tried the Mother Goose Rhymes and Nursery Jingles with the children in the primary grades, letting them act out each one, then paint with brush and ink, or cut from paper, trying for little in the first year except to get the right action and spirit.

"On Sunday we go to church"—"This is the day we wash our clothes"—are both favorites; every child can cut a church. Sometimes we try to see who can cut the best large one. This is mounted on the least used blackboard. Then everyone in the room cuts somebody going to church. When the picture is completed the line we are illustrating is printed in chalk by the teacher, just in position to best suit the picture, and there's a first lesson in composition. Monday is fun because "you may hang on your line anything you can think of that ought to be there," and perhaps you will make the "maid hanging out the clothes when the blackbird picked off her nose."

Simple Simon usually does his fishing in the second grade, but he often meets the pieman in the third. Jack Spratt and his wife are a famous pair. Sometimes they sit at table, though he's been known to stand and reach! Sometimes they walk down the street stopping only to speak to the baker or the butcher. Some days all the dishes on the table are slim while the table itself looks as though it were on stilts—then poor Mrs. Spratt has to have a high chair; but her day comes, in time, and she orders a short fat table set with dishes to match. They were a well balanced pair after all, and always "played fair."

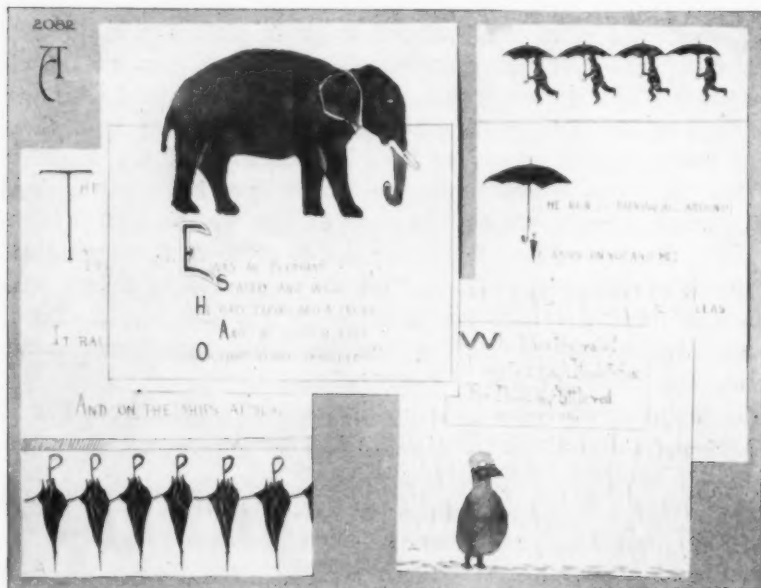
Corot said, "I work with my foreground a long ways off." We are working today for the future. Is it always easy for us to realize this? And how many children grasp even a hint of it? They dream of future greatness without in any sense understanding that "the great tomorrow is born of a greater today." No artist ever painted a great picture without first making many sketches, studies of its different elements. Children do like to draw toys, animals, people in all sorts of positions, and like the power they acquire, but will it not help them to know something of the "great tomorrow" if the sketches they have made today, and to which they have given good time and thought, are used in some definite way instead of being put in their portfolio. Will they not be more ready to use their power, of their own will, and for their own out of school purposes? Will they not use it better if they are taught that it can help something else? So the Nonsense Verses may come into the upper grades.

Suppose we've made many sketches of rabbits from life or toys—here's a rhyme for us:

"R was a rabbit
Who had a bad habit
Of eating the flowers
In gardens and bowers
Naughty fat rabbit!"

We ought to give him a garden of his own, it might be square. Somewhere on this we draw a little square in which we'll print the verse about him. How many different placings can you think of for this? We'll draw them all on the board. Here's one right in the middle; if we leave it there will there be room for the rabbit's picture? "Might put him back of it with just his ears showing above and his tail below?" Sure enough! and so on—

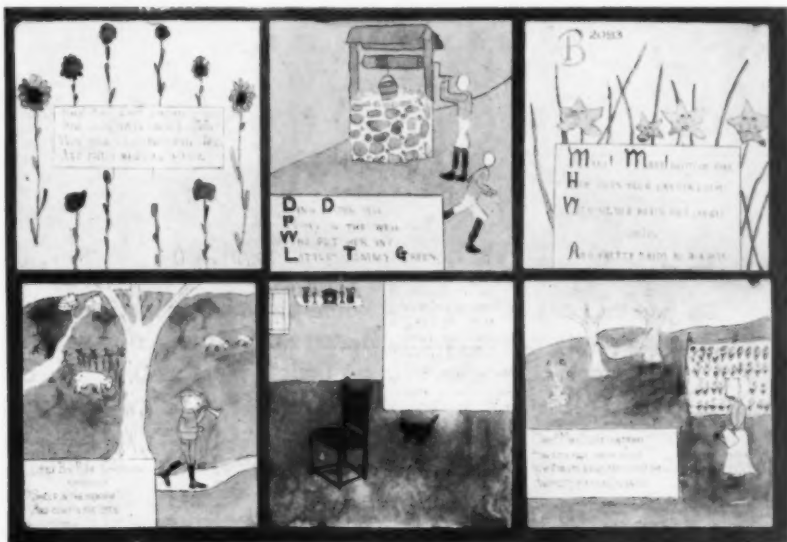
"What about the flowers?" We haven't any here today. Yes, you might draw some from memory—or did you ever dream of flowers—I have—and they're always a little different from those I find when I'm awake—somehow—buttercup petals



seem to grow on daisies—and sometimes all these dream flowers wear bonnets—while they always have faces. See illustrations for work of this sort marked A.

Once we had some nursery tiles in school in the seventh grade. We looked them over and decided to make some of our own. Each chose a well-known rhyme, and planned the tile. These plans were discussed and then the finished sketches made. See illustrations marked B.

March with its wild hares, sail boats, kites, windmills, and all things subject to the wind's caprice; and April with its showers, are two months rich in material for work of this sort. See illustrations marked A.



In the eighth and ninth grades we may meet with lack of confidence and training—the boys and girls are ambitious to illustrate the stories they are reading but they need often times a deal of preparatory work, in planning pages and choosing the illustrative parts of the tale, and while they are old enough to appreciate in some degree that it is necessary to go through much which would be dull, if the prospect of a brilliant result were not always before them, the acquiring of the necessary power may be made more interesting by introducing or calling

out the element of humor. We'll illustrate a series of nonsense verses—

" There was an old man in a pew
Whose waistcoat was spotted with blue; }
He tore it in pieces to give to his nieces
That cheerful old man in a pew."



Do you suppose he tore it up while he was in church or just looked at his pretty nieces and meditated about it while they were singing. Perhaps they didn't keep their eyes on their books but instead watched and coveted the blue waistcoat. How many do you think there were? Were they, perhaps, all ages from little girls in curls to big ones in topknots? So thus begins an interesting discussion illustrated by sketches on the black board, and a final result which shows that no two people think exactly alike. The boy or girl who wants to draw "people" but doesn't know how, finds an opportunity here for "the people" need not be correct anatomically or artistically. They are nonsense people, therefore their feelings will not be hurt however grotesquely we choose to draw them. They are to be beautiful only in their absurdity. See illustrations. Sketches marked D.

Is it necessary always to borrow our nonsense rhymes? Why not make our own?—we've made sketches of a goose, here in this fourth grade room. Shall we have to use with them

"Goosey Goosey Gander" or can we make a "goose rhyme" for ourselves? Here are two original goose rhymes:

"A goose who told many lies
Was given away for a prize."

"Once I saw a goose
Whose feathers all were loose
And I said unto him
'Brace up and look spruce' "

Seventh grade children wrote these:

"Sailing over the bright blue sea,
Happy and free as free can be,
Sailed a lad only half as tall as me;
He was brimming over with glee."

Five little elephants
Going down the street
The five little elephants
Could find nothing to eat.

For illustrations see sketches marked C.

In February there came a day when we had most unpleasant evidence of the fun-loving instinct gone wrong, for the comic valentine still lives and contaminates. When we give our talk about valentines and the good old saint who perhaps founded the first "shut in society" let us tell of the different kinds of valentines he sends out: those that give pleasure through their beauty of color or form, those that contain some message we will like to keep alway, and those that are meant just to bring a smile—a "laugh in time." What can you make out of these?

"Love me little love me long,"
"As like two peas,"
"As true as steel,"
"Much ado about nothing—February fourteenth."

There is plenty of good clean fun, and it is just as contagious as the unclean and unkind.

Do you make a school magazine or paper? If so, has it a "funny page?" We can make our own fun for that, and the page which is so misnamed in the Sunday papers will soon be found wanting by the children, who need only a suggestion to start them looking for queer signs and names, plenty of which are to be found in every town and city. When a man named Frost deals in ice he needs to do little advertising and it makes one wonder how the first man Frost came by his name; then before we know it we are off on an excursion in philology. A Lamb proves to be a crotchety old man. Somebody quotes "what's in a name." Books and papers are full of just such sentences as these:

The sun was in his eyes:
He fixed his eyes on the distant hills,
She walked with an airy gait.

Suggest to the children that they take them literally—and then illustrate. They'll be delighted with the idea and before you know it they'll have a note book filled with gleanings of this sort, from their school books and the conversations in class—but it is never in a spirit of ridicule. 'Tis rather the beginning of the true philosophic ability to write something good out of an error and to be able to see the joke even when it is at one's own expense.

Book titles have a lot of fun in them—why not put some in ours? The children have written about the transportation of cotton, and want to make a cover for it. A good title knows better than to tell the whole story, it seeks to arouse sufficient curiosity to get the covers open. Shall we call this a "Cotton Tale," and put little Mollie Cotton down in the corner, or perhaps its "A Cotton Yarn." See illustrations marked E.

The daily written spelling words are bound into a book, and the cover tells whether this has been —A Good Spell or a Rather Poor Spell.

There comes a time in the year's work when design as

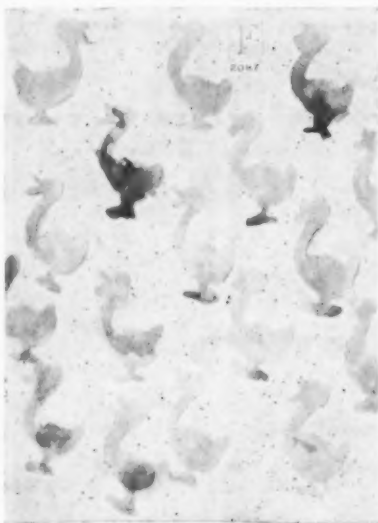


design is given much attention. If we are influenced at all by the art of the past we shall recognize the grotesque and wonder perhaps if there's not a suggestion there to be followed.

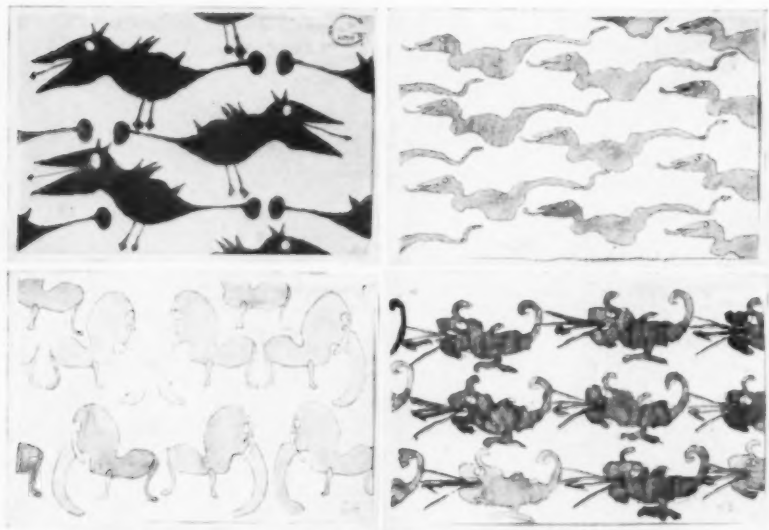
Even first-year children are interested in the one-legged family of birds with duck-like heads. Some of them just stand still on the one leg and try to reach the worms on a high tree;

some try for a bug on the ground; some just open their bills and laugh, and so the blackboard is covered with their adventures as suggested by the children. Then each child chooses the one he likes best and tries to make a picture of it with brush and ink. This he afterwards cuts out and uses as a pattern about which he traces and makes a surface design. In the third grade, the one-legged bird hopped into a border, he also had rivals—a wonderful cockatoucan with a tremendous bill and startling topknot, the giraffe bird, and the elephant bird. See sketches marked F.

Did you ever see a dragon? I never did but I know how he looks. Do you think my picture is right? You think he has longer teeth? ears? and a straight tail?—and so on until the dragon wouldn't know himself. One room of seventh grade boys and girls discussed dragons and grotesques, then went to work



with the understanding that they were to christen the beasts they created. See illustration G. The Imaginaturus came to life at once, and was straightway perpetuated in a design for printed drapery.



So does the Humorous Element prove a help in all grades and subjects—it is an all round subject meeting every pedagogical requirement. Is it not good to be fun loving? To use nonsense with sense? To be ready for the unexpected? To look on the bright side? Even if "Merry is only a mask for sad," it is a blessed thing to laugh that the world may laugh with you.

AMY RACHEL WHITTIER

State Normal School, Lowell, Massachusetts

PICTURE STUDY.

PICTURE study has for some time been a part of our outlined course in drawing. The amount of work done has varied with the interest which the teacher has felt in the subject, and with the time which she has thought could be taken from the drawing period for it, and in many cases has amounted to very little.

During the past year we have tried in some of our schools the plan of correlating picture study with the language work. One of the requirements in language has been the written description of a picture (any picture heretofore) and our new plan has been to select some artist for each grade—one suited to the age of the pupils—one, the reproduction of whose works can be obtained at little expense, and one whose pictures are suitable for the correlation with the language work. The plan is to have one picture studied in each grade,—the artist's name may be taught and the country to which he belongs, possibly one or two prominent facts with regard to his painting or life, but the main stress is to be laid upon the subject from the language side.

A picture furnishes the material for a language lesson; then let the picture be one which is a recognized masterpiece that the pupil may with his ability to write and to describe what he sees also become familiar with a master in art and know something about his work. Besides the picture studied and described the pupils should be able to recognize at least three or four other pictures by the same artist. With this thought in view the following painters and their works have been selected for each grade: 3B denoting the first half of the third year; Feeding Her Birds being the picture selected for the written description; The First Steps, The Shepherdess, etc., to have a bowing acquaintance. Beginning with the grammar grades (5B) two artists are given, one an American, but the description in each case is written of the first named artist

3B. Millet: Feeding Her Birds.

The First Step.

The Woman Feeding Hens.

The Shepherdess.

The Knitting Lesson.

3A. Landseer: Shoeing the Horse.

Dignity and Impudence.

The Monarch of the Glen.

A Distinguished Member of the
Humane Society.

The Nut Crackers.

4B. Reynolds: Miss Bowles.

Simplicity.

Innocence.

The Strawberry Girl.

Penelope Boothby.

4A. Bonheur: The Horse Fair.

Return from the Fair.

On the Alert.

Oxen Ploughing.

A Noble Charger.

5B. Breton: Return of the Harvesters.

Song of the Lark.

The End of the Day.

The Gleaner.

The Fire Alarm.

5B. Winslow Homer.

Swinging.

In the Fields.

5A. Murillo: Fruit Venders.

Children of the Shell.

The Holy Family.

St. Anthony.

Mother and Child.

5A. Hunt.

Figure of Hope.

Landscapes.

6B. Troyan: Return to the Farm.

Oxen Going to Labor.

Landscapes.

6B. Stuart.

George Washington.

Martha Washington.

6A. Rembrandt: The Night Watch.

Portrait of His Mother.

The Cloth Weavers.

The Mill.

Portrait of Elizabeth Bas.

6A. Abbott Thayer.

Charity.

Portraits.

7B. Millet: The Angelus.

The Sowers.

The Gleaners.

The Man with the Hoe.

The Woman Churning.

7B. Whistler.

Portrait of His Mother.

Portrait of T. Carlyle.

7A. Guido Reni: Aurora.

Repose in Egypt.

Portrait of Beatrice Cenci.

St. Michael.

Head of St. Sebastian.

7A. La Farge.

Windows.

Sketches.

8B. Michael Angelo: The Three Fates.

Moses.

The Delphic Sibyl.

Lorenzo de Medicis.

Holy Family.

8B. Abbey.

Quest of the Holy Grail.

8A. Raphael: Sistine Madonna.

Madonna of the Chair.

St. Michael.

The Violinist.

Virgin of the Grand Duke.

8A. Sargent.

The Prophets.

Reproductions of nearly all of these pictures may be purchased at five cents each, and in a size practical for classroom work. The pupils are encouraged to make collections of the smaller, or penny pictures of the artist they are studying, and have made attractive booklets containing these pictures and their written descriptions, the whole enclosed within a neat simple book cover. Thus new material has been gained for the

language work by bringing into use a neglected, crowded-out subject, but one which is full of worth and interest to the pupil.

Here follow examples of the language work.

DESCRIPTION OF A HELPING HAND BY RENOUF.*

This is a little girl with her father in a boat. She is a kind little girl because she is helping her father.

She really does not help him for she is too small. Her father is an old man and he is a sailor. He is rowing the boat with his strong arms. He smiles down at her. They feel happy together in the boat.

Third B Grade.

GUISSEPPINA GERARDO.

THE CHARACTER OF THREE PICTURES.

This morning three pictures were shown to us, two paintings and one photograph. Each was different in meaning and represented a different position and part of human life.

The first painting represents three characters in a garden. It shows the mother very earnestly and angrily scolding her daughter. Every feature of the face is drawn so as to show the passion of her anger. The face of the daughter shows her sullenness and obstinacy. Near by seated at a table spread for luncheon, is a priest. The mother has brought him there to persuade the daughter to obey her. His face shows how horrified and disturbed he is. In this picture the artist has exaggerated the lower character of human beings, and has told a common story.

The photograph, which is a step higher, tells a very sweet, simple story. It represents a small boy and his grandmother. He is seated on a step-ladder and is looking down at his grandmother with a patronizing smile. She is looking up at him with a face full of love and devotion. In this picture the expression is beautiful and natural.

The third picture is called "The Three Fates." It represents three goddesses who control the lives of men. They spin the thread of life according to the way we live. When the purpose of our life is fulfilled they cut the thread and the human life is ended. The central figure holds the thread of life. Her face shows deep sorrow. Behind her is her sister holding the scissors in her hand. Her face shows regret. The third sister's face shows

*This story was written by a little girl in our "Italian School," a school of over a thousand children, all of whom are Italians and very few of whom either hear or use English outside of school.

necessity. In this painting the artist has shown the highest and loftiest side of character.

In my opinion the last is the best of the three pictures. The faces show more strength, character, uprightness and goodness.

Eighth A.

ROSALIE HEISHBERG.

Realizing that "The Three Fates" was a difficult subject for description the first and second pictures described were used in leading up to it, and also in bringing out the contrast.

Here is another paper on The Three Fates.

THE THREE FATES.

'The Fates' is one of the grandest pictures I have ever seen, uplifting and noble, and yet with such a sense of sorrow in every face, that it seems as if the life of one's most personal friend hangs in the balance.

The picture was painted by Michael Angelo.

It shows three women, the Fates, who are mythical, and who were supposed to hold the lives of all men in their hands.

One of the three holds the thread of life in her hands, and there is such a look of sorrow on her face, as the second prepares to cut the thread of a life, perhaps only just begun.

The third, and oldest of the sisters, stands in the background, seeming to say, "Do not do it! Another chance! Don't do it!"

However, it seems inevitable. The deed must be done.

This painting by Michael Angelo is a masterpiece. The expressions are true; stern and forbidding, and yet with a line here and there that tells of the heart that suffers in making a decision, that brings sorrow to anyone.

As Michael Angelo was a sculptor, the folds of the dresses and the shadows about the figures look as if the painting was from a statue. This, however, only gives character to the figures of women who have such responsibility.

JESSIE COIT.

MABEL J. CHASE

Newark, N. J.

SOME TESTS AND AIDS IN APPEARANCE DRAWING.

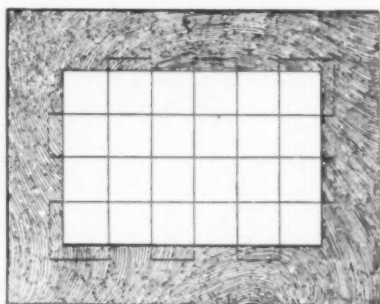
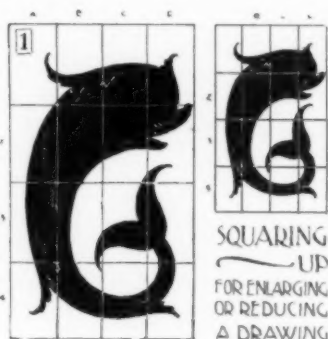
IN explaining the following aids in teaching perspective principles and object drawing I hope I may not be understood to be claiming that they form any royal road toward skillful draughtsmanship. Such a road does not exist. Anything, however, which will help a pupil to see correctly is a distinct step forward for him and should always be allowed. All tests should follow an effort to draw the lines unaided. No tests, however, should be continually depended upon if the student is to finally amount to anything as a draughtsman.

I. SQUARING UP. For centuries networks of squares, figure 1, have been employed for enlarging and reducing drawings. It is the process used by mural painters and all others who have to make large pictures from small ones. The painters of our fence advertisements use the same method as do also the artists of the drop curtains in our theatres. It seems to be very attractive to students to try something along this line and I am convinced that a knowledge of related proportions in a large or small reproduction of a sketch is better grasped this way than almost any other. The fact that some ornament can be made to fill various spaces can be shown also by this means.

II. THE NET. The application of the principle of "squaring up" may be applied to teaching appearance drawing by the use of the net.

The students may make their own nets, following figure 2, using a needle and strong black thread. If needles are not at hand, with a pin, or drawing tacks holes can be punched to permit of the theading of the card. Tie securely both at start and finish and have the net taut. The meshes should be square. To use the net it should be held by the pupil to permit of the object to be drawn, being seen through it. By moving the net

near or far from the eye, more or less is seen through it. When a satisfactory view of the object is gained through the net, two clearly defined points on the objects should be noted and the net slightly moved to permit of two crossing points of threads

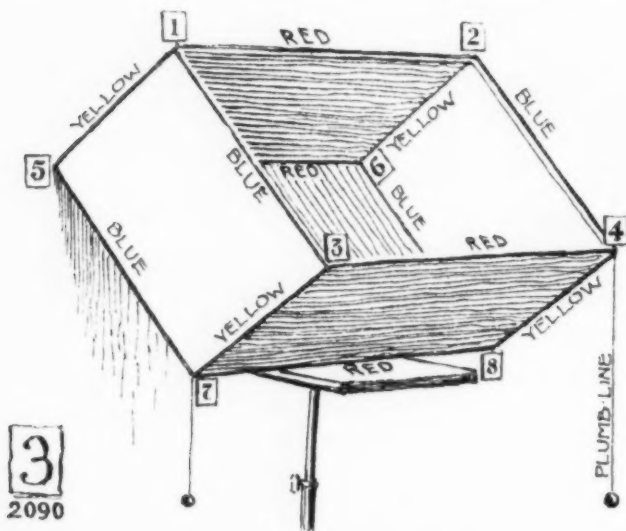


to appear to touch these points. By this means your net will always be held in the same position, a very essential feature in its use. The pupils should sketch freehand a set of squares very faintly on the sheet and then plot on these the crossing points of lines of the object seen through the net. Very puzzling foreshortenings become clearly understood by this means. Try to have the pupils, if possible, think of the view through the net as a picture against the net. In other words, don't look through the opening, but at it.

III. THE PLUMB-LINE is a great aid in relating points in a drawing, figure 3. It should be suspended from the thumb and finger at some distance before the eye and the parts of the object it cuts through noted and proven by vertical sketches in the drawing. It is also very helpful to hang two or three plumb-lines from convenient points on an object or group to

serve both this purpose and as verticals with which to compare other directions.

IV. THE THREAD has a similar use to the plumb-line, but in oblique directions. By stretching it between the two



extended hands so that it seems to connect two points in the object its obliquity is noted and tested in the drawing and also the points crossed by it. The great difficulty lies in not keeping both ends of the thread at the same distance from the eye. One end of the thread must not be reaching forward toward the group but the whole thread should be held perpendicular to the line of sight.

V. COLORED EDGES are helpful in showing convergence of sets of lines in a box, figure 3. The pupils may work

out the sketch with crayons, in this way fixing the idea of each color following its distinct direction of convergence.

VI. **NUMBERING CORNERS** is sometimes a necessity to clear the vision of a student who cannot discern facts otherwise,

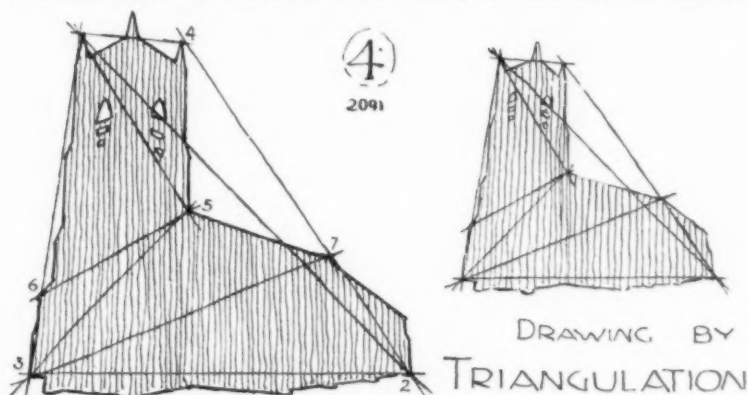


figure 3. By compelling a corresponding numbering in the drawing, glaring errors to which he was blind before are made clear to him.

VII. **TRIANGULATION** is a method by which a drawing is gradually built up by a system of triangles. Figure 4. A leading long oblique line is assumed, connecting two important points. It is essential that its slant be reproduced exactly. From its two ends the direction of another point is felt by two other lines, their crossing place determining the point. The new point having completed the first triangle, the same process is to be repeated for all other points, a side of a triangle already obtained forming the premise for getting a new point.

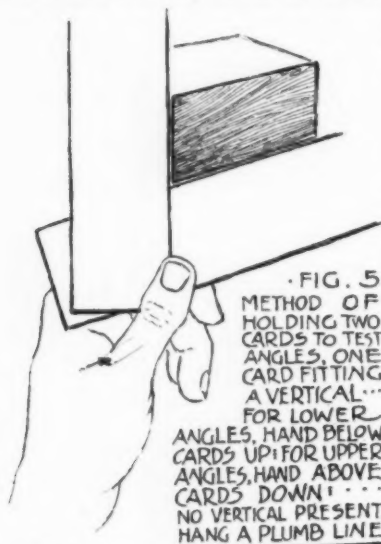
My personal experience has been that unless the slant of lines is very closely reproduced the amount of error is great.

Even a slight difference in slant will cause great difference in dimension, and boys and girls cannot be depended upon to make such close tests for obliquity. The general idea of a diagonal test for any form is, however, most valuable as the error

of a form can be often shown this way more easily than in any other way.

VIII. THE PENCIL TEST

for proportion is so well known as hardly to need a mention. It requires unlimited patience and a serene temper not to get annoyed at the constantly crooked elbows and various puerile vagaries in the efforts to thus use the pencil. For obliquity of receding or other lines the pencil can be held to apparently lie along the line and then be moved to the drawing without changing its slant. For this, however, the



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board must be as near vertical as possible and the pencil held invariably at right angles to the line of sight. Perhaps the best aid of all for proving one's accuracy of drawing of straight line objects is to be had through the use of two straight edges either card, wood or metal, just thick enough not to bend. The cards may be either fastened together at one end to open and shut like a penknife, or held between the thumb and finger, figure 5. By opening or shutting these cards and fitting them to any angle it is desired to test they may be adjusted to seem to fit and then lowered and applied to the

same angle on the drawing. It is necessary to use but one eye in this test, as in pencil measurements, and it is much the surer way to adjust one of the edges to a vertical, as a vertical is always constant. In the case of a vertical not existing a plumb-line may be hung from the object to supply the lack.

Any or all of these tests may be employed in making any drawing, and out of them all I usually feel reasonably sure of finding some that will reach the particular need of the pupil as it presents itself.

HAROLD H. BROWN

Stuyvesant High School, New York City

ARCHITECTURE IN HIGH SCHOOLS.

ARCHITECTURE in America has been regarded more as a profession than an art, and, as such, has been kept out of secondary education. Many high schools teach something at least of painting and sculpture, of how the masterpieces were produced, in what countries and by what men, but, so far as I know, they teach little of architecture and its development. Now it is possible for many people in the United States to live all their lives without seeing many pictures and statues but it is hardly feasible for them to get along without having a first-hand knowledge of houses and at least a little of their construction. Architecture is really the most intimate of the arts; we cannot keep our pictures to love without first thinking out a building to house them in. It is also the oldest, as President Eliot says in *Beauty and Democracy*: "Shelter is a primary necessity, so the earliest arts and trades will provide shelters." Consider a primitive man set upon a strange land, his first need will be for food, his second for some sort of a roof over his head. Barbarians construct rude huts even before they invent clothing; elements of representation and decoration do not appear until later yet. This order of necessity is still true, however high civilization may rise. If any one of us today were to meet with Robinson Crusoe's accident we would go to work immediately to prove the statement.

This order being the fundamental one, surely architecture is worthy a place in a school program supposedly planned to do two things at least: First—to put before the child a groundwork of knowledge necessary to make ordinary existence possible; Second—to foster in him the principles of law, order and beauty which shall attain for him worthy citizenship. Now to make existence even comfortable he must have a decent house to live in, and for the other aim, the use and understanding of a dignified, well planned building, as his environment, is self-evident. The study of painting and sculpture has already been

admitted to meet the second aim, cooking and sewing to meet the first, why not architecture too, an old and intimate art?

All that the Art Course in the schools claims to do is to educate the taste of the pupil along the lines that will be of most use to him as a citizen. If, during our secondary school period, we could cultivate in each pupil an increased appreciation of what is good and desirable in a building, as well as a more delicate sensitiveness to what is bad, we should have made a powerful antidote for quack architectural doses.

There are of course two ways to aid in forming good taste, one is to actually work out the problem in hand under wise direction, the other to study the decisions that masters have made in past times and, so far as possible, absorb them. Obviously it is impossible for grammar or high school pupils to build actual houses, so we shall have to resort to the historical method.

A knowledge of the splendid generations of architecture ought to help us to build more worthily, just as consciousness of good ancestry inspires us to be sturdier men and women. If a pupil with such knowledge to back up his decision knew what was desirable in a building, he would be reluctant to live in or use any other, and let us hope the hideous jerry houses and nightmare "apartments" would atrophy and disappear.

For two years in the Brookline High School we have tried the experiment of giving a course in the history of architecture and so far have been persuaded of its value. The work has been kept to the Junior year largely because time for it in the modern crowded school program is limited and that seems to be the freest schedule. We have tried to keep the course simple and definite, running into "3R" subjects as far as possible, a considerable distance as may readily be seen. History of course is closely correlated, as is political science in connection

with civic architecture. English is in constant exercise since throughout the course note-books are kept with the rule that rhetoric and spelling are tools to handle and not to be admired from a distance. The other languages come into frequent play in the translation and generation of necessary architectural terms. Familiarity with reference books is also insisted upon, in accordance with the old epigram that next to knowing a thing is knowing where to find it.

Besides all these details we believe that the course makes for power and for culture, two things that peak and pine in these days of keen aim towards the textual knowledge necessary for college entrance. On the present tacit basis of educational plans, college seems to be the compartment wherein the leisurely acquirement of culture is fitted; pupils who are "preparing" have no time to spend in an art course unless they steal it from Latin, Greek or Mathematics; they love art and would like to take it, but the melancholy fact remains that it does not count a "point" and they have to let it go. On the other hand the pupils who never go to college, the weaker ones, and a dwindling minority it is true, have to be content with dry crusts picked from classic bread. It is to these pupils, it seems to us, that the work in architecture is perhaps most valuable.

The course occupies two periods a week, the first of which is spent in lecture work, usually illustrated by lantern slides, or in the discussion of photographs or pertinent articles in books or magazines, while the second period is spent in writing out careful reports of the ground thus covered. These reports form the note-books which aim at being, when complete, simple individual manuals of the general and historical development of architecture and of the principles of beautiful utility as shown in the finest buildings of each period we consider. As each new country is taken up we have a preliminary talk

about its climate, soil and people, with the manners and customs peculiar to them. As each important style is reached special consideration is given to its characteristic form of ornament. Throughout the course pictures are collected from various sources, these are pasted into the notes, and with proper explanation, serve as illustrations to the text; last year we had everything from a Braune photograph down to a Uneeda Biscuit advertisement representing the steeple of Grace Church. Where no illustrations of an important point are available tracings are made from the collection of photographs belonging to the school or from bound plates, a process that gives some hand training in the use of pen and ink in a light pencil outline.

The last third of the year is given over to American Architecture, most stress being laid on the construction of a dwelling, and in June each pupil is asked to show the result of his work in planning a house to fit a set of conditions which he himself imagines and sets forth. Below is the bare working outline of the course, an outline that every pupil keeps, the first thing in his note-book, to serve as a sort of Index to Chapters.

INTRODUCTION.

Definition of Architecture.

Distinction between Architecture and Building.

Characteristics of Good Architecture.

Three great types of Architecture.

Arising in this order:—

I. Domestic.

II. Ecclesiastic.

III. Civil.

GENERAL DEVELOPMENT.

I. DOMESTIC.

- (a) Cave, trees, tent of skins, etc.
- (b) Shelter, using local material, log cabin, adobe hut, etc.
- (c) Citadel (communal life), castle, stockade, etc.

- (d) Manor House.
- (e) Simple individual dwelling.
 - 1. In the country.
 - 2. In the city.

II. ECCLESIASTIC.

- (a) Temple.
- (b) Christian Church.
 - 1. Basilican.
 - 2. Romanesque.
 - 3. Gothic.
 - 4. Renaissance.

III. CIVIL.

- (a) Classic (including Egypt).
- (b) Mediæval.
 - 1. Romanesque.
 - 2. Gothic.
 - 3. Renaissance.
- (c) Modern.

NATIONAL DEVELOPMENT.

(of I, II, and III in succession).

I. EGYPT.

II. GREECE AND THE ROMAN EMPIRE.

III. EUROPE.

- (a) Italy.
- (b) France.
- (c) Germany.
- (d) England.

IV. AMERICA.

- (a) Colonial.
- (b) Chaotic.
- (c) Present Day.

ELIZABETH STONE

Brookline, Massachusetts

ANNOTATED OUTLINES

FEBRUARY

PICTORIAL DRAWING

THE winter is now at its worst. No, let us not say that. Let us say, at its most trying period; the period that tries us and tests us most searchingly. It is full of suggestions for illustrative drawing. Here are some good topics: Winter fun,* Winter evenings at home, Winter birds, The trees in winter, Winter robes (The gate post, the pump, the hydrant in robes of snow), Icicles (illustrations drawn from nature), The doings of Jack Frost. Then, too, George Washington's birthday falls in February, offering ample scope for illustrative drawing, and St. Valentine's extends still further the range of good subjects.

PRIMARY

FIRST YEAR. Make illustrations of stories and games, including Mother Goose rhymes.

A good preparation for better work in illustration is to be found in the study of illustrations and pictures by artists. Give each pupil a picture (cut from a magazine or advertisement) and let him see what he can find in it, and then make up a story about it. This will lead him to search out the meaning of every part of the picture, and give him practice in translating from the language of form into spoken language.

In making illustrations for a story or a Mother Goose rhyme, the pupil should decide upon the best part to illustrate, and then try to see clearly, with his eyes shut, just the thing he intends to draw.

The illustration, A, comes from Forestville, Conn. It was made by William Hoylen, and received a second prize last spring. B comes from Wollaston, Mass.

SECOND YEAR. Make illustrations of incidents, myths, and legends appropriate to the season or related to the language work.

*We devoted all our primary lessons for a week to "Winter fun."
Miss Estelle Prindle, Supervisor, Englewood, N. J.



The "situation" should be discussed and the most important elements involved should be determined upon so that the "story" may be well told by the picture. Collect and study illustrations.

The first drawing may well be discussed by the class and special studies made of individual objects involved, before the whole scene is attempted again.



The Old Woman who lived in a shoe, C, comes from Springfield, Mass. The original is in colored pencil, the mother in red, yellow, and blue, and her children all differently colored. The shoe of wood, the boy falling out a window, the boy rejoicing in the pond, are all happy touches.

The Washington incident, D, comes from Everett, Mass. Evidently the teacher had discussed and illustrated Colonial costume. The drawings, crude as they are, are expressive,—adequate to the occasion. The originals were drawn in skeleton in lead pencil to secure action and made "real" by the use of colored crayon.

THIRD YEAR. Make drawings of familiar objects under different conditions, illustrating the effects of rain, snow, wind, etc.

Means of transportation and communication,—ships, trains, teams, telegraph poles and wires, etc., are good subjects. The ship in calm and

storm, the train at full speed and stalled in snow, the horse snow-plough at work, and all such familiar sights are the best of subjects. Collect and study illustrations of such subjects. The subject finally selected for the pupils to illustrate should be discussed by the class and carefully planned.



The illustration, E, comes from a third grade in Oskosh, Wisconsin. The original was in ink.

The other illustration, F, made in connection with the Washington celebration, shows an attempt to represent a moving flag. This came from a third grade, North Adams, Mass., and is a success. The original was drawn with colored crayons.

INTERMEDIATE

FOURTH YEAR. Review the effects of changes in distance, and begin the study of foreshortening. Make drawings from spherical objects.

The illustration, G, by Raymond Donias, Grade IV, Easthampton, Mass., (awarded a fourth prize, October, 1904), shows what should be attempted. Object, ground, and background are well related, and the few details hint at the foreshortening of the curvilinear surface.

An orange with its "star," an apple with its stem, a football (round) with its valve, are all good subjects. The one aim should be to represent solidity. And the secret of this lies in giving the object room enough (so that it appears to rest on the ground, but does not touch the background) and in placing the detail where it appears to be, rather than where it is supposed to be. It is all a matter of judging relative positions.

Search magazines and books for illustrations of groups of objects which suggest stories. Draw such groups involving a spherical object.

The illustration, H, by Everett Dickinson, Grade IV, North Adams, Mass., is an example of grouping for story. Teacher and class decorated the room for a "party;" the children made drawings in colored crayon, grouping the lanterns as they pleased within the enclosing form. Groups of apples, one with a piece bitten out; of oranges, one wrapped in tissue paper; of marbles; of nuts; of base ball with catcher's glove (placed in a position not difficult to draw) are all good subjects. The best illustrations from



the magazines may be mounted on cards gray in color, and of appropriate size, and preserved for future use.

FIFTH YEAR. Review the effects of foreshortening. Make drawings from spherical and hemispherical objects, singly and in groups.



The illustration, I, made by "ES" in a fifth grade, somewhere, shows how much should be attempted. A single half-apple or half-pear, or any other object involving a foreshortened circle, is at first quite enough for most fifth grade children, but as soon as possible two objects grouped should be attempted. The failure is likely to come through not thinking around each object and giving each

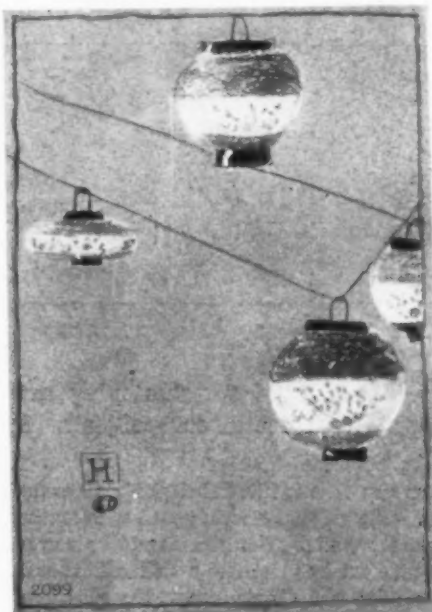
room enough of its own. Beginners (neglecting to observe relative apparent levels of objects) usually try to have both occupy the same space, in whole or in part, at the same time. In I, the whole pear is so near to the half that the half is tilted up against it. The stray seed is a good touch. A boy who has no interest in drawing a half-apple will often do well if he is allowed to represent the place from which he took a bite (a small bite!). All such "accidents" suggest stories to children, and give zest.

Search magazines and books for illustrations of groups of objects which suggest stories. Draw such groups, involving a hemispherical or cylindrical object.

The illustration, J, by Hazel Stanbridge, Grade V, Winchendon, Mass., will serve as a type. This "Cold Lunch" is well done. Hazel was but twelve years old. She attempted to have the foreground middle value, and the cup black. The group was sketched in pencil and finished in ink wash. The collected illustrations should be simple, as near like fifth grade groups as possible. They may be mounted on gray paper and pasted into a scrap book.

SIXTH YEAR. Review the effects of foreshortening. Make drawings from objects involving foreshortened circles, especially concentric circles.

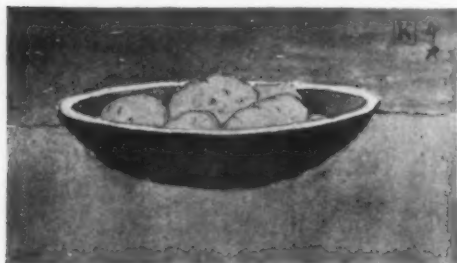
The illustration, K, by Morly Walter, Grade VI, Delaware, Ohio, (awarded a fourth prize, February, 1905), shows the kind of object to attempt. The problem is to represent the thickness of the sides of an object, or at least, that is what it amounts to in schoolroom practice. Comparing the rim of the cup in J with the rim of the bowl in K, the problem becomes evident. The apparent



thickness of the rim at the nearest point in front and at the point farthest away, as compared with the apparent thickness at the sides to left and right, may be argued from the changes in appearance which a splint would undergo when placed to coincide with radii of the circle. But the best way to secure a good drawing is to study a large object carefully and to make a drawing which looks like it.

Search magazines and books for illustrations of groups of objects which suggest stories. Draw such groups involving a cylindrical object.

The illustration, L, by Mary Welch, Grade VI, Dudley, Mass., indicates the limit beyond which the pupils of this grade are not expected to go. This drawing was in water color (over pencil) and was especially good in relative values—five tones from white to middle gray. The collected illustrations may be mounted on gray sheets of uniform size, and bound together, with appropriate title page or cover, to make a book.

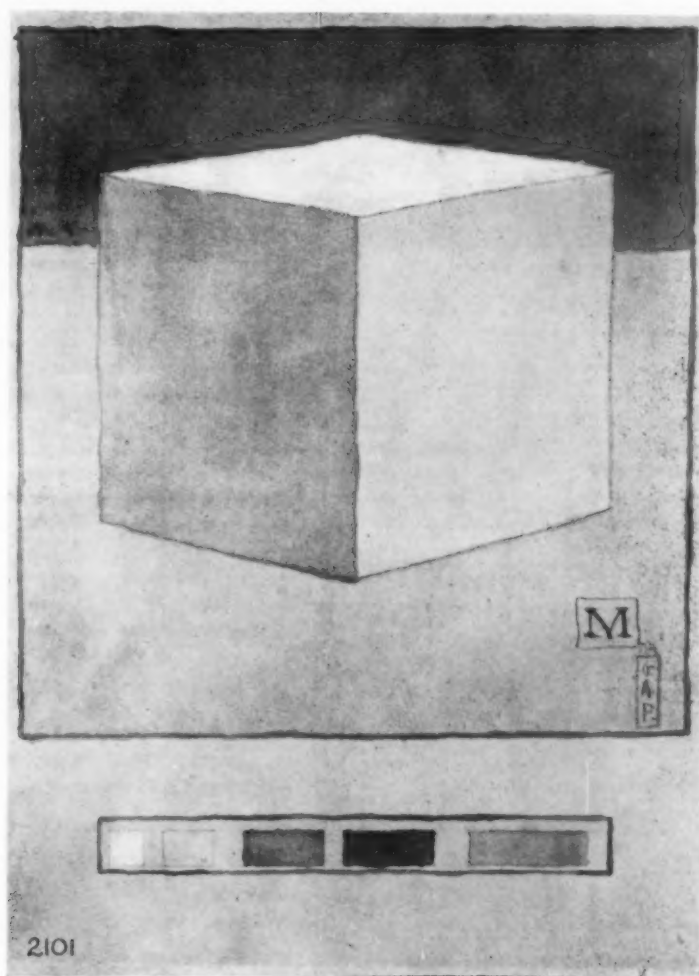


GRAMMAR

SEVENTH YEAR. Review effects of foreshortening and convergence. Make drawings from rectilinear objects, in values.

The simplest form the problem can take is illustrated at M, a drawing by George Pursil, Springfield, Mass. The original was in pencil with washes of gray and with white chalk used for white. The aim should be correct drawing, and an effect of solidity, attained by means of a well related scale of values. Three tones of value, one for each visible face of the cube, may be enough to attempt at first, leaving both foreground and background white. Five tones is the limit. These may be mixed and tested before applying them to the drawing, or the drawing may be washed over with a "high-light" gray, except the brightest face, again with the same, omitting two faces again omitting the foreground, etc., until the scale is completed.

Study pictures (masterpieces, if possible) to discover how objects are grouped, not only to tell stories but to fill a space agreeably. Make well spaced drawings from groups, and finish in three or more values.





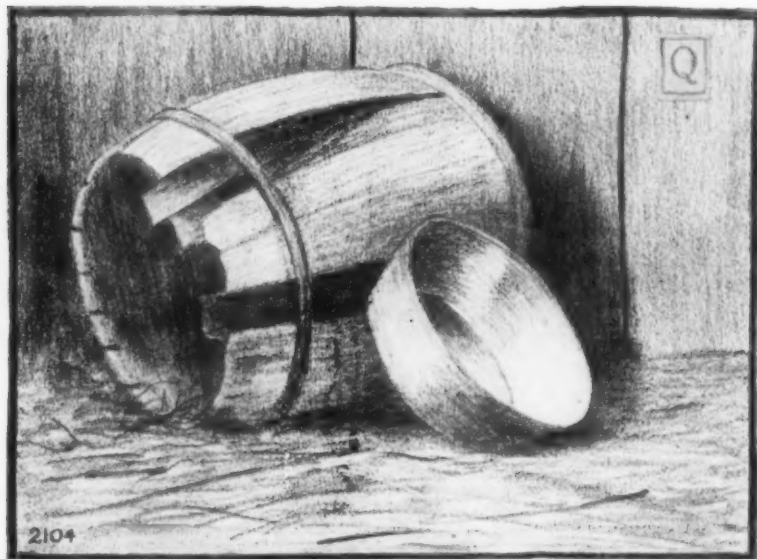
Take, for example, such a picture as Millet's *Water-carrier*. Notice relative spaces devoted to object, foreground, and background. Notice the placing of the principle object,—distance to enclosing lines in each direction. Is the dividing line (horizon, or limit of ground) ever midway between top and bottom? Are the measures from the contour of the group to the four enclosing lines ever equal? Are there any discoverable laws of spacing within an enclosing form?

Make such drawings as that shown in illustration N—simple, significant groups well arranged within an enclosing form. The drawing here reproduced is by Eugene Oviatt, Bristol, Conn. The values have not reproduced well, on account of the pigments used; but the subject is a school subject, and the grouping and spacing are pretty good.

EIGHTH YEAR. Review effects of foreshortening and convergence. Make drawings from rectilinear objects and finish in five tones, in a monochromatic or an analogous harmony.



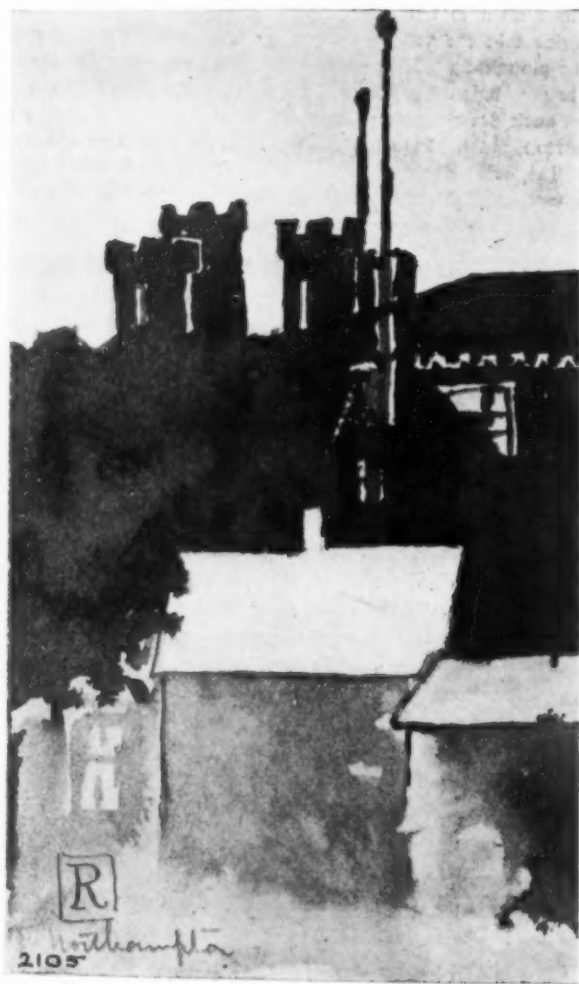
The illustration, O, from a drawing by Margery Reyburn, Grade VIII, Delaware, O. (awarded a second prize, January, 1905), shows the kind of of thing to attempt. The aim should be truthful representation, and consistent color. The coloring may be suggested by some color in the objects, but having determined upon one color, all the other tones in the drawing



should be brought into right relation to that tone both in hue and in value. For example, if the color of the larger book is dull orange ($O \frac{1}{2} M$) and the harmony chosen is monochromatic (first mode), all the hues will be from the orange scale, and all the values will be consistently related to the middle value.

Study pictures (masterpieces, if possible) to discover how lines are opposed to each other to produce a feeling of balance and repose within a given space. Make drawings which illustrate this.

Take, for example, such a picture as Lerolle's *Shepherdess*. The long horizontal lines are crossed by vertical lines in the figure and some tree trunks.



Trunks which slant to the right are balanced by others which slant to the left. Movement in the flock is opposed by movement in the opposite direction of the man ploughing. Compare many other pictures. Are there any discoverable laws of balance of line and of movement, within an enclosing form?

Make such drawings as that shown at P, by "S. S. C." of the Bigelow School, Newton, Mass. Plan the sheet carefully for position of central object, balance of line, etc. Begin always by locating the level of the eye and some one prominent vertical edge. Test all lines by reference to that level and that edge.

NINTH YEAR. Review effects of foreshortening and convergence. Make drawings from common objects and finish in values, light and shade, or colors, in any harmony.

Any available subject will do. The aim should be truthful representation. The illustration, Q, is by Linda Kellenberger, Durango, Colo. (awarded first prize in February, 1905). The original is in pencil. This grade is the place for each pupil to seek for some original and pleasing subject for himself and to represent it in his own way.

Study pictures (masterpieces, if possible) to discover the principles of composition; the devices used by artists to concentrate attention upon the subject of the picture. Make drawings which illustrate this.

Take, for example, Turner's Norham Castle. Interest is centered upon the castle, 1, by giving it a central position; 2, by the strong contrasts of light and dark there; 3, by the lines in the sky converging towards it; 4, by the lines in river banks, hills, etc., leading the eye towards it. Compare other pictures. Are there discoverable laws of composition to emphasize the principle object, the subject of the picture?

Make drawings from interiors or from out-door subjects, which illustrate good grouping of all the parts with reference to the central object or subject. The illustration, R, was made by a pupil in a Ninth Grade, Northampton, Mass. It is a view of the towers of the old Town Hall as seen from the schoolroom window. The strongest contrasts, the most attractive details, are located just above the center of the space, and near the middle of the picture. The lines of the nearer walls and roofs lead the eye upward and inward to the right place. From almost any schoolroom window there is a view which may be composed into a picture. Look for it.

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT,
State Supervisor of Drawing for Massachusetts

FEBRUARY.

DIVISION I. First four years in school.

A. Animal Drawing.

The interest of small children in drawing animals generally brings excellent results to repay a little well directed effort in teaching. A child's first attempt may bear slight resemblance to the animal it is intended to represent. A little guidance of the right sort, however, works wonders in developing his ability. A series of lessons on the same animal, each lesson emphasizing some new point, will generally bring more interest and better results than studying a new animal each day.

Almost any familiar animal is a good subject. Cats are somewhat difficult and dogs more so. Horses are not easy to draw well, but are so interesting to children that this fairly compensates for the difficulty. Rabbits and squirrels are easy, are usually familiar to pupils in rural schools. Select some animal with which the children are well acquainted, for example a squirrel, and give a series of lessons similar to the following:

1. Draw a squirrel. If a live squirrel can be in the room, so much the better. If not, let the children talk about squirrels before they draw. Show them some pictures of squirrels but have these out of sight when they draw. Place all the drawings where they can be seen, as in the chalk trough of the blackboard and let the children go to the board and see and compare them and then draw again. Of greater value than all the other instruction at this stage, is this seeing what each has done and trying again. Do not be discouraged if the drawings in this lesson are amusing rather than artistic.

2. Give the children pictures or hectograph outlines of squirrels, to trace, fill in with brush or colored pencil or cut out with scissors.

3. Have the children cut squirrels freehand. When a good one is cut, place it on the blackboard with a touch of mucilage. See how many

can cut one worthy to be placed on the board. These may be so arranged as to make an interesting composition, especially if a few lines are added with chalk, to represent a tree, etc.

4. From the live squirrel or from pictures study the shape of the head and ears and draw the squirrel, making these parts as truthful as possible.

5. Draw the squirrel, studying especially the feet, then the tail.

6. Draw the squirrel running on a fence, climbing a tree, looking out of his hole, eating a nut, curled up asleep, etc.

While these lessons are being given, interest the children in bringing pictures of squirrels, in finding such pictures in their books, in drawing squirrels on the blackboard. It is of the greatest help if the teacher will draw on the blackboard. The next best thing is for her to find some one in the town who is able and willing to draw for the children occasionally.

Try a similar series of lessons with a rabbit, a horse, or any other familiar animal.

B. General use of Drawing.

Continue drawing illustrations of street scenes, winter sports and occupations, and studies connected with school work.

DIVISION II. Fifth to ninth years in school.

A. Drawing of cylindrical objects.

Such objects as a tin drinking cup, a dinner pail, and a tumbler are excellent to draw from. There should be a sufficient number of objects so each child can see one easily. No child should draw from the object on his own desk. Excellent rests for the objects to be drawn may be arranged by placing boards across the aisle, so that the ends rest on the tops of desks. The boards should be about six inches longer than the width of the aisle. Two in every other aisle, one resting on the front desks and one half way back are sufficient for the whole school.

The following lessons will help the children to draw a good representation of the object selected, for example, a dinner pail:

1. Have children place fingers on the paper to show how much space they think the drawing should occupy to look well. Draw the pail with special attention to its proportions and the way it stands, that is, upright and not leaning. Have the children compare the drawings to see which looks best on the sheet and is most like the pail. Let them try again for a better drawing.

2. Have the children draw the pail again and try to make the top look round and still appear to lie flat. Show them pictures of similar objects and see if they can discover, by comparing their drawings with these, how the effect can be produced. (See figure J, K, and L, in graded outline).

3. Place the pail on two or three books so as to bring it higher and see if they can represent it in this position. Have them compare drawings again to see which best gives this effect.

4. Hang the pail six feet or more from the floor and have the children represent it in this position.

5. Let them draw from imagination, pails in as many positions as they can represent, and compare these drawings. Cut out and mount several of the best.

6. Place the pail on its side and draw it in this position. Make several sketches of the pail at different angles, asking the children to notice how far they can see into the pail. Let them compare all the drawings and select the best. (See figure Q, in graded outline).

Try a similar series of lessons with a tumbler or drinking cup. Have them notice that the circle of the bottom in each case is nearly like that of the top; usually a little rounder if farther from the eye and a little flatter if nearer.

HIGH SCHOOL

The third in the series of typical courses

Two High Schools in a city of the Pacific Slope, Oakland, Cal.

OAKLAND HIGH SCHOOL

Drawing Freehand.

Instruction is offered in Freehand Drawing,—pencil, charcoal, and pen and ink being used. Lectures once a month on the history of art and historic ornament are given. Some work is done in applied design.

FIRST YEAR, First term. Studies in Linear Perspective.

Cube and figures based on cube—table, basket, box, chair, books, and drawing stand in parallel and oblique perspective. Outline. Corners of room, four drawings. Studies of roofs, five drawings.

Light and Shade.

Groups of geometric solids, four drawings. Cylinder in three positions, sphere, and cone. Study of bucket and tub in two positions each. Studies of still life in groups—jars, vases, bottles, etc.

FIRST YEAR, Second Term. Pencil or Charcoal.

Ornamental or historical casts, four drawings. Drawings of parts of face, hand, foot, and head. Six flower studies.

SECOND YEAR, First Term. Pencil or Charcoal or Pen and Ink.

In pencil or charcoal, continue drawing of parts of body, casts, still life, nature studies. In pen and ink, geometric solids, singly and in groups, still life, and nature studies, casts, ornamental and historical architectural details.

SECOND YEAR, Second Term. Water Colors, Pencil or Pen and Ink.

In color, still life and nature studies; in pen and ink, combination of third term's work and more difficult subjects. (Home work required in all classes, two hours per week.)

Geometrical Drawing.

Open to all who have obtained two or more units of credit in Freehand Drawing. Geometric problems, solved by graphic methods with suitable drawing instruments, emphasize the necessity of accuracy and neatness. In projections, treating of right plane projection of geometrical plane and solid figures, plane sections, elementary intersections, and elementary problems in shade and shadows, the elementary principles of mathematical perspective will be emphasized. Isometric and oblique projections of geometrical figures will be treated with pen and ink.

The pupil must provide himself with a drawing board, a T-square, triangles, and a set of drawing instruments.

POLYTECHNIC HIGH SCHOOL

FIRST YEAR. Time, one period per day. Collegiate and Vocational. All students, boys and girls.

The drawing in the first year consists of black and white work in pencil and is entirely freehand. During the first term a close study is made of the type solids and correct drawing and principles instilled. Outline with little or no shading is adopted, and ordinary objects whose forms bear relation to the solids are freely used alone and in groups. During the second term drawing from models is chiefly resorted to, the study of light and shade being taken up, and more difficult groups used; also many natural objects.

SECOND YEAR. Collegiate and Vocational. Boys. Time, one period per day.

Collegiate and vocational students study lettering and geometrical drawing up to the point requisite for admission to the State University.

GIRLS—In their second year the girls take up advanced pencil work, charcoal, crayon drawing, water color work in sepia, finishing the second year with color work also in water color.

THIRD YEAR. Time, one period per day.

Collegiate students carry on their freehand drawing in black and white. The vocational students during this year take up projections, intersections

and developments in the mechanical drawing department preparatory to their final vocational year.

The girls' work for this their last year of prescribed drawing consists of designing and applied work, modeling, and higher color work.

FOURTH YEAR. Vocational year. Time, one period per day.

During this year the boys will be practically in two groups, one group taking up work suitable to iron workers, and the other that most adapted to wood workers, architectural and machine drawing being most prominently adopted. Boys, however, who are entering trades such as sheet metal working, etc., will have during their vocational year drawing most suited to their prospective life's work. The boys in their last year who have declared their intention of adopting drafting as a profession will be expected to devote not less than three hours each day to this study.

Drawing is optional during the fourth year to girls.

D. R. AUGSBURG

Director of Drawing

HELPFUL REFERENCE MATERIAL

FOR FEBRUARY WORK

APPEARANCE DRAWING FREEHAND PERSPECTIVE.

Henry W. Poor, Book, February 1902. Representation of the Third Dimension, Walter Sargent, Book, February, March, April, 1903. Teaching Convergence, Fred H. Daniels, Book, February, 1904. Method, see Editorial, Book, January, 1905, pp. 308, 311. For illustrations see January Outlines 1905. Beauty in Common Things, Prang Text Books IV, V and VI, p. 44, etc. Model and Object Manual, Langdon S. Thompson.

COMPOSITION.

Pictorial Composition, Henry T. Bailey, Year Book Council of Supervisors, 1902, p. 100. Pictorial Composition, and the critical judgment of pictures, H. R. Poor. The Baker & Taylor Co.

FURNITURE.

Freehand Drawing, Cross. Ginn & Co.

GROUPING.

Still life in water colors, Mary B. Jones, Book, February, 1904. For illustrations of groups, Outline, February, 1904 and 1905. Relationships and grouping, Frank A. Parsons, Book, February, 1905.

ILLUSTRATIVE DRAWING.

Typical Children's Drawings, Fred H. Daniels, Book, October, 1901. Primary Illustrative Drawing, Jesse T. Ames, March, 1905. Illustrative Drawing, Frederick Whitney, Year Book Council of Supervisors, 1902, p. 92. Graphic Expression in Childhood, Julia Cremins, Year Book Council of Supervisors, 1903, p. 46. Pictorial Drawing, Walter Sargent, Year Book Council of Supervisors, 1904, p. 37.

OUTDOOR SUBJECTS.

Landscape Composition, James Hall, Book, November, 1901.

PICTURE STUDY.

The Study of Pictures in high and normal schools, Annette J. Warner, Year Book Council of Supervisors, 1902, p. 117. How to Enjoy Pictures, Mabel S. Emery. Prang Educational Co. How to Judge of a Picture, Van Dyke. Eaton & Mains. How to Study Pictures, Charles H. Coffin. The Century Co. See also files of the Perry Magazines.

SILHOUETTES.

For illustrations, see Outline, February, 1905.

VALENTINES.

The making of a Valentine, E. Maude Bradley, February, 1905.

THE SCHOOL LIBRARY

Printing in Relation to Graphic Art. By George French.
Cleveland Imperial Press, 1903. 118 pp. 5 x 8. \$3.50.

A few sentences from this unique book will indicate its spirit and aim: "It is not the cold lifeless abstraction, the shining exemplar of all the precepts and rules of art, that we love and desire, but the human note speaking through the principles and rules." "We are not familiar with the uncouth animal the photograph shows us the horse in action to be, and we will not accept that caricature as the real horse. The horse that is real to us is the animal we see with our eyes, and the horse in art must be the animal we see plus the artist's logical idealization." "We need more conformity, if conformity be interpreted to mean not blind adherence to precedent but a large and active faith in the saving virtue of demonstrable principles."

This book enables one to attain an insight into what printers mean when they talk about a fine book. It is published only in strictly limited editions, each volume numbered, and is an example of fine book making.

Bryans Dictionary of Painters and Engravers. New Edition.
Revised and enlarged under the supervision of Dr. George
C. Williamson. The Macmillan Company, 1905. Five
Volumes. Illustrated. \$30.

The revision of this standard work involved more than 6000 corrections in the old material and the addition of about 1400 new biographies. The illustrations comprise 500 full page plates and 40 photogravures. Praise of such a standard work as this is out of place, and criticism would be like searching for the flies in the ointment. The only regret one has in looking through its pages is that all living artists are omitted. Undoubtedly this is wise, but it is inconvenient from the teacher's point of view.

Designs for Blackboard Drawings for every month in the school
year. By Olive M. Long, D. R. Augsburg and others.
Educational Publishing Company. 80 pp. 9 x 12. Price
75 cents.

The cover design is no design at all, merely a reproduction in color of the second January page, with the homely lettering stamped on over it hit or miss. It is too bad to have this sort of thing going on forever without excuse. The plates contain more than two hundred drawings illustrating almost every sort of school occasion. The drawings vary greatly in excel-

ence and in style of rendering, but nearly all are simple enough for reproduction by the teacher who knows how. Those drawn in white on black are perhaps on the whole the best for teachers to imitate. Some of the plates are "squared off" to assist the teacher in reproducing them enlarged upon the blackboard. The chief merit of the illustrations is their spirit. Children like them.

The Kempton Hiawatha. By Rev. A. T. Kempton. The Palmer Company, Boston, 1905. 30 Plates, 6 x 8, on sheets 10 x 12. \$2.

These are half-tones from photographs made from the actual scenes in the great drama of Hiawatha as produced by the Ojibway Indians at Debarats, Ontario, "to whom this story is an epic and who enact the scenes of the poem with the same religious enthusiasm as characterizes the periodical presentation of the Passion Play in Europe."

Minnehaha is certainly charming as she appears in these plates, Old Nocomis is satisfactory, and Hiawatha himself will do. While there is about many of the plates, especially the last, something of the artificial air one expects to find in dramatic scenes, from others it has disappeared leaving only the charm of real life out of doors. Such are plates 14, 17, and 18. As material for working out Hiawatha illustrations by the children, they are invaluable, for they furnish reliable information as to wigwams, canoes, weapons, dress decoration, etc. They are a thankworthy addition to our Hiawatha material. The children love them.

THE DECEMBER MAGAZINES.

From the point of view of
the teacher of Manual Arts

Booklovers

Bliss Carmen's Princess of the Tower shows novel page decorations in orange, and is illustrated by two sturdy drawings in color by C. H. Wiber Ditzler. Montmartre, by Alvan F. Sanborn, is illustrated in an entertaining and effective manner by ten tinted etchings, by V. Trowbridge; some with violent perspective, but all with strong individuality and good composition. The best, probably, is the Rue Garreau. Charles Chapman's drawings for his clever little poem, W'en Batiste He Plays, show marked originality in composition. Some of the cleverest pen-and-ink drawings that have appeared

in this magazine, are those by O'Neill for Mr. Wilson's story, *The Sage Hen's Samson*. From the head-piece of *Shooting Cherubs to The End of Poor Buckskin Charlie*, p. 707, there is not a commonplace line in them. The work of Robert Reid is described by Royal Cortissoz, with four full-page illustrations in color by Mr. Reid, of which *The Annunciation Angel* is best as reproduced, and *Expectancy* next best. In *Cure of her Soul* contains two drawings by Wenzel, one in color, and "*As an Army with Banners*," four half-tones by Thulstrup.

Brush and Pencil

A most satisfactory color scheme, an analogous harmony, makes the cover of this number especially attractive. A unique feature is the rhymes of Christmas Greeting with illustrative pictures by various artists, including Thomas Moran and Joseph Israels. The annual Art Exhibitions at Pittsburg and Chicago are reviewed, with a total of thirty-two illustrations, including work by Harrison, Reid, Henri, Alexander, Woodbury, Thaulow, Tanner, Cecelia Beaux, and Aman Jean. The Seven Ages in Portraiture with Apologies to William Shakespeare are reproductions of photographs and drawings, of which the best is the school girl, by Reeves. There is a fine article on the Oriental Rug. The tenth in the series on The Art Industries of America deals with the casting of bronzes, and is richly illustrated. Among the famous works cited is the St. Gaudens' Lincoln at Chicago. This number contains also a fine half-tone of *The Evening Call* by Jules Breton.

Century

Alfred Domett's sweet and stately Christmas Hymn is given a novel and rich setting by the page decorations of R. Weir Crouch, and the virile illustrations by Leyendecker. The drawings are packed with symbolic elements handled most effectively. Were smoke lines ever before so convincingly drawn as in the frontispiece, or the star better used as a decorative accessory than in the fourth plate? The coloring has a splendid decorative quality which attains its full effect when seen at a distance. It is amusing to compare Frank Chapman's photographs of the Pelican at Home, pp. 198-211, with Thornton Oakley's drawings of the New Yorker at Home (!) pp. 222-225. Both are about equally out of the ordinary. The handling in the pictures by Arthur I. Keller is most appropriate to the subjects. It is seldom that the crying small boy is better rendered than on p. 219. Another expressive rendering of human emotions, and with equally appropriate handling, is to be found on p. 281 in the drawing by Henry Hutt. The third paper on The

Historic Palaces of Paris contains one drawing by Guérin, and one by Castaigne. Albert Sterner has an effective charcoal drawing on p. 245, illustrating Fenwick's Career, and Timothy Cole is represented by Zurbaran's St. Catherine in Prayer. The ineffectiveness of some of the other large illustrations is strongly emphasized by comparison with the sketches in *Lighter Vein*, by May Wilson Preston. Pray do not overlook *The Coming Winter* by Luis Mora, p. 160 of the advertisements, or the delicate complementary coloring of the cover. There is an admirable little Christmas Tree worth saving for a page ornament next year, in the advertisement on p. 25.

Chautauquan

The Chautauquan still escorts its readers through the Orient with an abundance of surprising illustrations. How little most of us know about Chinese scenery! Some famous illustrations of *The Divine Comedy*, pp. 360-365, contain drawings by Watts, Burne-Jones, Dore and Rosetti, and the Round Table gives four portraits of Dante, but about the most astonishing thing in the magazine is the reconstruction of one of the galleys of Tiberias and Caligula recovered from the waters of Lake Nemi.

Country Life

The gay peacock on the cover is cast into the shade by the childish rainbow coloring of the title. *The Child's Best Christmas Present* contains five notable photographs reproduced in imitation of brown carbons, by Mrs. Helen W. Cook. Old English Christmas Carols are effectively arranged with decorative accessories, by B. Ostertag. An old-time New England Christmas with photographs, by Jane Dudley, actually recreates the past of our great great grandparents. *Planting for Winter Comfort and Beauty*, by Thomas McAdam, is superbly illustrated with twenty-two photographs from nature, and the Yule Log which occupies the center of this sumptuous number—a plate twelve inches by seventeen inches, from a photograph by Miss Allen of Deerfield, is perhaps the most charming Christmas study, and the most satisfactory colored illustration to be found in the whole range of magazine literature this year. *Winter Sports Old and New* and the two following articles, are illustrated by fifty-seven photographs by Radclyffe Dugmore, which, considering the difficulties presented by such subjects, must be regarded as masterpieces.

Craftsman

Christ Among His Fellowmen, by Harriet Joor, has six illustrations: four by that most modern of religious painters, Frederick von Uhde. L. M.

McCauley writes on Municipal Art in Chicago, fourteen illustrations, and Wilfred B. Shaw compares Rosetti and Botticelli, six illustrations. Two Historic Pageants by Albert M. Michelson, contains among other illustrations fourteen small pen-and-ink drawings of knights in festival trappings. The Decorations of the Chancel of St. Thomas' Church, New York City, by William Walton, contains two half-tones showing the combined work of John LaFarge and Augustus St. Gaudens. The workroom contains illustrations of beautiful furniture, and Famous Violins and their Makers, by Marion Y. Bunner, ought to be but the first of a series of reliable papers on the life and work of the great craftsmen. The new cover design is a great improvement on anything that this magazine has presented since the halcyon days of its first enlargement.

Delineator

La Fontaine's drawings illustrating the dress of Paris, present consistent figures at least. By comparing them with such drawings as those on p. 979, it is easy to discover the unity of the Frenchman's work. The colored fashion plates still lack a certain solidity, and therefore that convincing quality which they should have. One feels that their color schemes could never be actually reproduced. The most attractive portion of the magazine is that containing Leyendecker's extraordinary illustrations for the Twenty-third Psalm, full of Egyptian magnificence and Oriental symbolism, and admirably reproduced in color. For boldness of conception, vigor of drawing, and frank simplicity in composition of line, they excel almost any other illustrative material at our disposal. Their unity becomes more evident when seen at a distance. At short range they are a bit confusing. The Tail-piece contains a central device of unusual merit as an example of space-division and analogous coloring. Will Crawford's pen-and-ink illustrations for Gilbert Parker's story, *When the Swallows Homeward Fly*, show legitimate pen work in its pure form, and are therefore especially worthy of study in these days of combined mediums. Lina Beard describes and illustrates a Christmas Doll-House, and Useful Articles appropriate for Gifts to be Made at Home, contains several suggestions which, if worked out with more respect for the principles of good design, might result in acceptable gifts. The Collector's Manual deals with Brass and Copper Utensils by Hudson Moore.

Harper's

The leading article by Howard Pyle with its fascinating text and splendid pictures in color, gives this number a notable distinction. An Attack

on a Galleon, is a sumptuous piece of coloring, the very embodiment of the golden days of piracy. Another attractive feature is the Dreamer, by Josephine Preston Peabody, with eight full-page illustrations in color by Elizabeth Shippen Green. Ernest Harold Baines interprets *The Language of the Trails* with seven tinted half-tones of notable excellence, and seven pages of readable text. Among the full-page illustrations for the fiction, perhaps the most satisfactory is that on p. 107, by Lucius Wolcott Hitchcock, although the three plates by W. D. Stevens combine to an unusual degree indoor atmospheric effect with three-dimension reality, and genuine appreciation of the sentiment of *An Old Fiddler*. Of the two plates by William Hurd Lawrence, the second, p. 145, is the better. Of course no one will overlook *Eve's Diary*, "translated from the original," by Mark Twain.

House Beautiful

J. E. Whitby describes the decoration of a music room at Borsfort near Brussels, by M. Richir, a Belgian artist. There are twelve half-tones of exceptional beauty combining a brilliancy of contrast with soft richness, almost bloom of tone. Mr. Samuelian's second article on *Oriental Rugs* deals with the identification and care of important kinds, with twelve illustrations. *Variety in Christmas Wreaths* by Jane Layng, is a capital article illustrated with admirable drawings. Louise E. Charnley writes on *Japanese Tapestry*, three illustrations.

Ladies' Home Journal

The cover contains a large drawing in color by W. L. Taylor, representing the Nativity, in an original and pleasing way. A Christmas Prayer with a full-page design by H. Lyman Sayen occupies the first page. Two drawings by Alice Barber Stephens illustrate the *Old Peabody Pew*, by Kate Douglas Wiggin. On p. 7 is the first of a series of pictures illustrating passages from the Psalms, by W. L. Taylor. If the succeeding pictures equal this one, the series will be notable, and will add to Mr. Taylor's high reputation as an illustrator of fine literature. Among the things to make for Christmas, the *Journal* offers fewer monstrosities than usual this year. The worst are on pp. 68 and 69. Among the clever head-pieces, the most pleasing are on pp. 21, 29 and 37. The *Journal* is to be commended for its good work along the line of improving "fashion plates." The drawings by Anna S. Hicks and Augusta Rimer are of possible flesh and blood people.

McClure's

The cover by Blendon Campbell is harmonious in color and well arranged, although one can hardly account for the position of Joseph. The most attrac-

tive illustrations are those by E. L. Blumenschein for Jack London's *Love of Life*. These delicately colored plates will bear the closest inspection. That on p. 147 especially reproduces the technique of the original with astonishing fidelity. Another example of faithful reproduction,—this time of a charcoal drawing, probably, is on p. 137—*Mayor Hennessey* by A. I. Keller. On pp. 195-200 are to be found equally good reproductions of crisp pen drawings by F. Richardson. *A Parable for Husbands* contains six of Charlotte Harding's drawings, erratic in composition and in the rendering of values, but sometimes quite sufficient for the occasion, as on p. 205. I hope you did not miss the word-picture of a German Home of the elder day, in the first part of the reminiscences by Carl Schurz which appeared in the November number. In the second part (in this number) is an equally vivid picture of German Schools; and every teacher will be glad to have the two pictures of Cologne Cathedral as it was in 1840 and at the present time.

Metropolitan

Kairwan, the Holy, by Charles Wellington Furlong, is alone worth more than the price of the magazine. It has fifteen illustrations, five of them unusually successful reproductions in color, breathing the very spirit of Araby. Another equally valuable article to the teacher is *Impty-Umpty and the Blacksmith* by Joel Chandler Harris, with eleven inimitable, incomparable illustrations in pen and ink by A. B. Frost. The *Summons of the North* by Charles G. D. Roberts contains five good animal drawings by Charles Livingstone Bull, admirable illustrations of rendering in values. The *Heart of the Schwarzwald* is well illustrated by the authors M. H. Squire and E. Mars. These drawings are so frank and free that one can follow every stroke of the pencil.

Outing

Of the six colored plates, the most satisfactory is the Desert scene by Schoonover, at p. 266. In the frontispiece an unpleasant green has developed in the printing which one may be sure was not in the original. The Daniel Boone plate lacks the third dimension to a degree, and presents unpleasant contrasts of value. In the shovelers at p. 306, a green hue has developed in the printing which makes the plate uncomfortably cold. At p. 339 the red ink was too intense, and at p. 362 the plates are out of register, and therefore throw up accidental colors which mar the effect of the whole. Of the straight half-tones the best is Hunt's plate, p. 309, although in that

there is no wet water. There are two pictures of yachts in mid-ocean, and several interesting plates by Herman T. Bohlman, showing how nestlings are fed. On the back of the Frontispiece is a portrait of Frank Schoonover in his studio. Clifton Johnson's contribution shows life in "Arkansaw." Dan Beard tells how to build an altar camp stove and a clay oven.

Printing Art

Cover—a failure to produce a good complementary harmony. Among the best plates is a charming photogravure from a pencil drawing, by Vernon Howe Bailey, a title page by Jessie Wilcox Smith, and an illustration in colors (a rich quiet harmony) entitled the Bell of the Desert, by Charles Wellington Furlong. The color harmonies among the advertisements are not as good this month as usual. The article on Printer's Signs contains a suggestion for teachers of manual training.

Scribner's

The Dawn of a Tomorrow, by Frances Hodgson Burnett, is vividly illustrated with paintings by F. C. Yohn, evidently from originals in water color, of which one of the best is printed on the back of the Frontispiece. The coloring of the entire series combines great variety and delicacy of hue with strong but not obtrusive contrasts in value. It is interesting to compare the Frontispiece with the admirable plate by Aylward at p. 665. In one appears a variety of soft tints; in the other a variety of soft shades. It is instructive to compare also the free handling of Yohn at p. 649 with the more academic drawing of Leyendecker at p. 658. But what charming pieces of composition in light and dark these Leyendecker pages are! It is rare to find such subdued unity of effect in the whole, combined with such sparkling contrasts of value in the parts. Aylward's power to represent complex detail in shadow without destroying the unity of mass is well shown in the half-tone on p. 675. Compare the mass of people in this place with the crowd on p. 687. Guerin is represented in this number by two admirable drawings for the Canal. The article of the month for the teacher of drawing is Holbein, by Kenyon Cox, with nine illustrations. One of Walter Appleton Clark's best drawings is to be found on p. 736, and one of his most skilfully composed tailpieces on p. 741. Compare the rendering of sunlight by Frederic Dorr Steele at the top of p. 722, with that by Henry J. Peck on p. 745. Notice how the difference in the quality of atmosphere is suggested by the difference in relative values. Henry McCarter's double-page design for the Penitents, pp. 734 and 735, is a rather successful attempt at that difficult problem—moonlight. In the Field

of Art, Frank Fowler discusses the Lesson of Bogueureau, and in the Point of View one finds instructive comment on Dr. Eliot's epoch-making address on Beauty and Democracy. As usual this is an instructive number for the teacher of drawing.

St. Nicholas

There is a good Santa with all his accessories on the cover, by Earl Stetson Cawford, and several other Christmas sketches within. The drawing by Jessie Wilcox Smith for E. S. Martin's Learning, is one of her best. The Boy's Life of Abraham Lincoln contains an admirable half-tone by Jay Hambridge, and another success is the scene from "Gulliver's Travels," by N. M. Price, p. 148. Christmas in Old England, by Nora Archibald Smith, with suggestions for Christmas tableau drawn by Margaret Ely Webb, forms an attractive article, and offers suggestions for a Christmas frieze. Other especially good drawings in this number are Christmas Morning by M. W. Enright, p. 167, and Ride a Cock Horse, p. 132, by Herbert Paus. The drawings by Florence E. Storer, pp. 115-118, are full of life and promise.

Studio

The most instructive article for the teacher of drawing is the first one on the work of W. Graham Robertson. The Frontispiece is full of the witchery of storyland. The book illustrations in flat tones, and the admirable drawings in black and white, especially the plump man on p. 106, are ideal examples for high school students to study. The article on the Staats Forbes collection contains reproductions of two drawings by Mauve, three by Israels, two by Vosboom, and two by Maris. The White Boudoir and the other illustrations by George Logan are sufficiently outre to suit the most ultra la nouveau taste. Of the drawings by Hornby, the first ("Front Street, Marblehead,") is the best. The technical "hint" for the month is from a pastel by Sir Peter Lely. Ancient Bedsteads and Cradles contains fourteen illustrations of extraordinary elaborateness. Among the entertaining illustrations for Studio-Talk, the following are worthy of special consideration: The Funeral Ceremony in Ancient Egypt, by M. A. J. Bauer, p. 157. The Devils, p. 164, The Painting by Leon Dabo, p. 174, Evening, p. 177, and Conca Dora, p. 179. On p. 186 one discovers a new field for design. Lovers of Dickens' Christmas Carol will be glad to have the illustration by George Alfred Williams reproduced in color, p. 193. The International Exhibition at Pittsburg is reviewed by Arthur Hoebre with eight illustrations. Some Antique Watches and their Cases, with numerous illustrations, emphasize the fact that taste in these matters has undergone a revolution.

Suburban Life

Suburban Life contains good illustrations of geese, and a few beautiful miniature trees in pots, offering fine suggestions for decorative design. Entertaining in the Country contains hints which might be utilized in public school shows given by the children. Morris Fuld writes of bulbs and roots for December planting.

World Today

Allen French contributes an article on the Paintings of Charles H. Pepper, with eleven illustrations, commendable for good composition and simplicity of rendering. Among the tinted half-tone, pp. 1311-1326, perhaps the first and second, and that at the foot of p. 1320, are the best. In the others, (except the portrait p. 1326) the tint is a trifle obtrusive. The cover is an unusually successful piece of half-tone work, in two complementary colors and black.

World's Work

The great article for the teacher of drawing is that by French Strother on Frederick MacMonnies, Sculptor, containing in addition to photos from many of his famous statues, such as Sir Harry Vane, Nathan Hale, and the Diana, five large half-tones from his paintings, and a portrait of the artist by Miss Emmet, one of his pupils. Gun and Camera in African Wilds contains some extraordinary reproductions from photographs, including a Mighty Bull Elephant, Rhinoceros, Giraffe, Leopard and Zebra, all in their native haunts.

Miscellaneous

Kind und Kunst for December is full of jolly toys and quaint doll costumes.

The Elementary School Teacher for December contains an illustrated article on The Teaching of Applied Design, a paper read by Dr. Haney at the last N. E. A. meeting.

The Outlook for November twenty-fifth contains a fine illustrated article on F. S. Church, by William St. John Harper, with eight of his drawings reproduced.

The Four-Track News for December has a brief illustrated article on Curious Gargoyles, and another on The Silver Star which marks the traditional spot of Christ's birth at Bethlehem.

Moniteur du Dessin contains a critical article on The Charioteer of Delphi.

Education for December contains an article on Commercial and Industrial Training in the Public School, by Frank O. Carpenter, of the Commercial High School, Boston.

The Practical Teacher's Art Monthly for December has a well illustrated article on Outline Drawings from Objects, and another on How to Sharpen Tools.

EDITORIAL.

"We are standing on the threshold, we are in the opened door,
We are treading on a border land we have never trod before;
Another year is opening and another year is gone,
We have passed the darkness of the night, we are in the early morn.

* * *

Then hasten to fresh labor, to thrash and reap and sow;
Then bid the New Year welcome, and let the old year go;
Then gather all your vigor, press forward in the fight,
And let this be your motto, "For God and for the Right."

I wonder who wrote that. The swing of it reminds me of Macaulay's Lays of Ancient Rome, the poems that first made me conscious of the music of words, of the beauty in sequence of tone and stress. Perhaps as poetry it may not rank with Tennyson's New Year, but it strikes the personal note, the note each of us must emphasize more and more in these days of conventions and associations and systems and trusts. It is I who must see my opportunity, I who must welcome it, I who must gird myself for the fight, I who must strike for God and the Right, no matter who loafs and hesitates and scoffs and turns traitor. "The prime function of religion," says Felix Adler, "is to persuade the individual of his own importance in this vast universe."

¶ A Happy New Year to you, wherever you are, and whoever you may be. What a comfort it is to know that this is to be actually the best year yet, this year of grace 1906. Every time the earth swings the great circle it is a better world; with every turn the night of human ignorance grows paler, the cold of human hate grows feebler, the burden of human woe grows less. And the other inspiring thought is that I can help,—I, myself, right where I am, in my own little narrow place, I can help to make this year happier, I can help to ripen the world.



¶ One immediate task may be the teaching of model and object drawing. That seems insignificant and irrelevant enough. And so it may appear if we wear diminishing glasses all the time, as many teachers do while at work. But if we see model and object drawing as a means of opening the pupils' eyes to the beauty of the commonplace, to the subtle grace of line, and play of light which the homeliest object may present, to the ordered grouping of mass and hue in every simplest thing, and in every picture, we shall realize, as we go on, that we are opening for our pupils another approach to the larger life, the life that through the multitude of its satisfactions brings an ever deepening joy, and an ever richer peace.

¶ In the last New Year's number I mentioned some of the immediate aims, some of the considerations, some of the methods the earnest teacher of model and object drawing should not overlook, and to that number I would like to refer any new reader of the School Arts Book. But to those who went over that ground with me a year ago I want to present another phase of the topic, namely, the enrichment of model and object drawing.

¶ Think what a topic it is! It includes the whole history of pictorial art from the Egyptian hieroglyphic to the latest magazine illustration; it involves the history of inventions from the flint point of the cave dweller to the three-tone color screens and ray filters of the modern plate maker. The topic may be enriched (to use President Eliot's word) by allowing a little of the real content of it to saturate the dry-sponge fragment of it usually found in the schoolroom.

¶ Figures of speech aside, the first step is the collection of pictures. Children love to collect, to make scrap books. In the primary grades they should be encouraged to collect pictures

of children at play, pictures of animals, pictures of birds, pictures of engines, ships, electric cars, wagons, etc. The wise teacher has the making of another leaf for the scrap book as the special honor ever ready for the good boy and the good girl. Every magazine, every advertising pamphlet, almost every newspaper will yield illustrations, to be cut out, arranged on sheets of uniform size, and placed in a portfolio for future use. In the intermediate and grammar grades the collected pictures should include: (a) Spherical and hemispherical objects illustrating the effects of distance and foreshortening. From such a collection one would not exclude tomatoes from a seed catalogue on the one hand nor Dupré's Balloon and On the Pairie on the other.* (b) Cylindrical and conical objects illustrating the foreshortening of circles at different levels, and of concentric circles. From such a collection one would not exclude baking powder cans (if well drawn!) clipped from the advertising pages of a magazine, nor such masterpieces as Millet's Woman Churning, or Alma-Tadema's Reading Homer. (c) Rectilinear objects illustrating convergence. From such a collection one would not exclude the picture of a camera from a photographic journal nor Hofmann's Boyhood at Nazareth, or Raphael's Madonna of the Fish. (d) Interiors illustrating convergence. Michael Angelo's Delphic Sybil or any of the famous Dutch interiors might be included, and even some of Pinturicchio's frescoes in the Library of Seina Cathedral, that the children may have the pleasure of discovering that some of the old masters, like some of the Japanese, made slips in perspective. (e) Outdoor effects, of which every magazine and every collection of masterpieces will furnish examples.

*The foreshortening of a single circle is well shown here, the bottom of the tub being hidden in the grass.

¶ The second step is the study of pictures. Mr. N. L. Berry of Newton, one of the most thoughtful and far-seeing supervisors in the country (and one well beloved by both children and teachers for his skill in doing and saying the right thing at the right time), is sure that in picture study we should begin with the moderns. Jessie Wilcox Smith is the artist above all others for primary children to study, and A. B. Frost for grammar pupils to study. Guérin is the artist for pupils studying space division and values, and Castaigne for high school pupils struggling with light and shade. Of course the old masters are not excluded; but they should not be given first place in teaching children. Mr. Berry's outline for picture study may be briefly summarised as follows:

Primary grades: Pictures studied for Story.

Grammar grades: Pictures studied for Composition.

Fourth and fifth, Unity through emphasis of principal object and subordination of accessories.

Sixth and seventh, Unity through concentration of interest by action and leading lines.

Eighth and ninth, Harmony through relation of masses; contrast, gradation; and relation of lines; opposition, flow.

¶ A good illustration of the application of all the principles of composition, and of the eternal difference between a view and a work of art is given in the supplement this month. By courtesy of the Century Company of New York, we are permitted to reproduce a photograph from nature and Mr. Harry Fenn's interpretation of it as given in the Century Magazine for November, p. 142.

¶ The photograph tells the story languidly, without spirit. In the drawing, the ascending of the smoke, the movement of the steam, the emphasizing of the men at work, give the whole scene life and an air of activity. In the photograph the distant hilltop at the left is quite as attractive to the eye as the excavator

itself. Foreground, middle distance, and extreme distance, are of about equal value, and equally detailed. The dog does not suggest activity, standing there near the edge of the cut. In the drawing all the accessories are subordinated to the principal object, moreover the details have been suppressed in everything except the excavator. In that they have been magnified. The indefinite spots of the photograph have become definite parts in the drawing. The fine dark lines have become strong chains.

¶ In the photograph the lines of the foreground, of the embankment, of the hills, of the steam, all tend to lead the eye out of the picture. By changing their direction, or omitting a curve here and an angle there, by softening all their outer extremities, by returning the smoke line into the picture, the artist has concentrated the attention on the principal object. In the photograph the grays are so plentiful, so nearly the same value, so "thoughtlessly" distributed, that the whole is uninteresting and unbalanced. All the lights above, all the darks below. Mr. Fenn has rearranged all that. His darks form a graded series to the white of the steam. All the tones are balanced over against one another with great skill, making a perfectly harmonious whole.

¶ Moreover, notice how the artist has suggested textures. Out of the nebulous blurs of the photograph he has brought forth solid rock and loose gravel, ascending smoke and dissolving steam. He has made the grass to grow in the foreground, and trees upon the mountain, and all without for one moment forgetting that his "Excavator at Work" is the subject of the picture.

Such illustrations as these thoughtfully compared, will yield more real "art education" than all the words in the word-board of the most glib-tongued lecturer on art.

The article on Picture Study in this number may help some teacher to improve her work along this line.

¶ The third step is Schoolroom Decoration. People no longer question the silent influence of a beautiful environment. Those seeking information concerning this subject, will find something suited to their peculiar needs in the following list:

School Sanitation and Decoration (Heath). The most directly helpful book we have. (Price \$1.50).

Bulletin 32, Home Education Department, University of the State of New York. A volume of 430 pages richly illustrated, giving an annotated list of 100 pictures suitable for high schools. (Price 50 cents).

Catalogue of an Exhibition of Decorative Pictures, Newark Free Public Library. A pamphlet full of sensible suggestions as to what to select, how to frame, hang, etc.

Interior Decoration of School Houses. Walter Gilman Page, Boston. A paper in its favor, with classified lists of suitable pictures and casts.

Pictures for Schools. A pamphlet along similar lines, by Ralph Radcliffe-Whitehead, San Francisco. With a brief bibliography on The Study of the Principles of Art.

The School Room, by Alice E. Reynolds and Frederic Lynden Burnham, Providence, R. I. An illustrated pamphlet on the care of the room.

Notes and Suggestions on School Room Decoration. A pamphlet published by the Boston Public School Art League in 1898. One of the first issued, and advocating a high standard of excellence.

Annotated lists of decorations:

Appleton Street School, Holyoke, Mass.

Peabody School, Cambridge, Mass.

Bigelow School, Newton, Mass.

State Normal School, Fitchburg, Mass.

Highlands School, Holyoke, Mass.

State Normal School, Salem, Mass.

Probably a few cents in stamps would cover the cost of almost any of the foregoing pamphlets.

¶ In the selecting of decorations, the old question of the nude is sure to present itself. The concensus of opinion at the present

time is opposed to the nude in public schools. It is likely to be least harmful in the very lowest grades, and most harmful in the upper grammar grades. Personally I believe in the use of the Greek nude in the form of statuettes, in the home, where the children may see every day those ideals of physical perfection towards which we should all strive; but experience has taught us that in the public schools the conditions are not favorable to such education. Perhaps, one of these days, when we are wiser we will divide our high schools for certain studies and teach what young men and women should know concerning sex and the duties of prospective parents. Then the Greek ideals will take their rightful place, Apollo and Hermes before the boys, and Venus and Diana before the girls, as perpetual models of human beauty. We are prone to forget that these statues are ideals, as far removed from the modern actual nude, as from the modern fashion plate. The Venus combines the beauties of the child, the maid and the ripe mother, in one glorious body, intended to represent the immortal youth and perfected beauty of a goddess. The Apollo combines the best elements in the boy, the young athlete and the vigorous well-favored man of fifty. By comparison with these, photographs of the best living models to be found in Parisian studios look ungainly, deformed, disgusting. The Greek nude has its place and always will have its place among objects of supreme beauty, but the beauty is of the sort which does not and can not appeal to children whose sense of beauty is in the bud. King Arthur in his curious armour is more beautiful to the average boy than Apollo in his nudity, and the contemplation of the King will do him more good.

¶ The following abstract of a talk on Schoolroom Decoration, given by Dr. Haney of New York, to his teachers, may prove helpful even without the illustrative material originally employed.

SCHOOLROOM DECORATION.

I. To prevent confusion in discussing problems it is necessary to distinguish the three ways in which pictures may be used in schools.

1. They may be studied for their culture value.
2. They may be used as illustrations.
3. They may be used as decorations.

The same pictures cannot, as a rule, be used for any two of these purposes. Pictures for decoration must be chosen for that particular purpose.

II. The questions involved in the selection and hanging of pictures are questions of design. The problem of decorating a schoolroom is a problem in design. The great aim should be to get pictures of appropriate size and nature well placed. Each wall space when decorated should appear as a simple and pleasing design.

III. The elements to be considered are: a. Size of wall space, b. Nature of picture, c. Framing, d. Hanging.

IV. Wall spaces: Pictures should be specifically chosen to fill the spaces which offer. Large spaces may require two pictures or even three to fill them properly. In a smaller space effort should be to have wall space about picture aid to frame it.

V. Choice of Subject.

a. Pictures should appeal to the children of the class: Animal, farm and family scenes for the smaller children. Genre pictures, and those filled with figures to be avoided. Ditto, architectural subjects in lower grades.

b. The picture that is strong and simple in composition, that "tells well" across the room makes the better decoration.

c. Unity should be preserved so far as possible in the forms of reproduction shown—i. e. a mixture of etchings, engravings, photogravures and color prints is to be avoided.

d. Process pictures, photogravures and poster color prints are satisfactory. Bright lithographs and imitated water colors are unsatisfactory.

VI. Framing: Simple wood mouldings recommended, dark brown, gray or green, not black or gilt. Large pictures should have broad mouldings. No gingerbread decorations. Large carbon prints should be framed without margin. Engraved plates require a liberal margin between picture and frame.

VII. Hanging: Pictures should be hung flat from two hooks. The screw-eyes should be at top of frame. In hall ways and other large spaces they should be hung just above the eyes. If hung above blackboard, eight

inches space should be between frame and board. In limited spaces hang pictures in middle of space. Hang casts in same way as pictures. Large, flat ivory casts are to be preferred.

VIII. Order of General Decoration in a School:

a. Determine chief sites—i. e. halls, stairways landings, etc. Arrange these in order of their importance.

b. Fill each in order, choosing pictures suited in size, in subject and in composition.

IX. Methods of Obtaining Pictures.

a. From supply list. b. From graduating classes, subscriptions, gifts, etc. c. From school papers, games, etc.

X. Standards of Criticism: What a well decorated school would show.

a. Each room would appear a good design, with a few pictures well hung. No one in a space to which it was not adapted.

b. Nothing on the walls, as burlap, cartridge paper, etc., would distract attention from pictures. No unframed pictures would appear.

c. There would be a unity in the decorations of the room and in decorations of school as a whole.

d. Over decoration—busts, medallions, flags, etc. (particularly of the school platform) would not be observable.

¶ Several inquiries as to the proper treatment of plaster casts lead me to publish the following communication from Mr. William Q. Toleman, Director of Manual Arts in the Reformatory, Concord Junction, Mass.

TO COLOR PLASTER CASTS

First: See that the cast is perfectly dry.

Second: Paint cast with a small fine bristle brush the mixture herein given. Raw linseed oil, white Japan, zinc white—have this mixture very thin. When dry the cast should be without gloss. Two applications of this mixture will be enough.

Third: To make the cast have the appearance of old ivory paint with the following compound, which should be applied with a fine bristle brush: Turpentine, beeswax, and yellow ochre. The yellow ochre must be an oil color, not a dry color mixed in. The beeswax must be shaved fine so it will dissolve in the turpentine readily. After the cast is dry rub the cast with a soft silk rag, this silk rag treatment gives the cast a beautiful polish. (Too high a polish is, however, undesirable).

Fourth: To give a Plaster Cast the finish that has the appearance of polished marble paint the cast as in stage second. Allow the cast to dry, then paint the cast with a mixture of turpentine and whit beeswax; when dry, rub with soft silk rag for polish.

TO PAINT PLASTER CASTS

First Stage: Paint cast with a thin mixture of boiled linseed oil and zinc white. One coat is enough. When the cast is perfectly dry stipple (a fine bristle brush) a thin mixture of turpentine and zinc white until an even surface is obtained. Three or four coats will do. Allow each coat to dry before another coat is applied.

Before each successive stippling pour off the turpentine that has arisen to the surface and add the same amount of fresh turpentine. This treatment will ensure a dead surface.

Casts prepared in this way can be washed with a soft sponge, warm water and ivory soap.

¶ Those who sigh for the time when our schoolrooms shall be decorated with "originals," and all others interested in the development of American taste, should use all their influence, no matter how small it may seem to be, in the direction of the free importation of works of art. To this end it might be well to send a dollar to the Secretary of the American Free Art League, whose recent circular is reprinted herewith:

REMOVAL OF THE DUTY ON WORKS OF ART

Strong expressions of opinion in favor of the removal of the duty on works of art have appeared simultaneously in many parts of the country. This fact is only one of the many evidences that we are entering upon a new phase in our national existence. Our success in business is unprecedented, our material progress among the nations of the world is unrivalled, but in one of the most important attainments, the development of the fine arts, we are still very far behind. This deficiency in our national achievements is due largely to the natural difficulties under which we have labored. The youngest of the great nations, we have been forced to devote our energies to developing the resources of the country. The result has been the accumulation of vast wealth, and this having been accomplished, we are now beginning to realize our responsibilities on what might be called the finer side of

life, the duty to increase the facilities for education and for the cultivation of a finer public taste and a keener appreciation of objects of beauty.

But as we turn to our new task, we are confronted with two obstacles. First, the fact that unlike the nations of the Old World, we have inherited no art treasures from the great epochs of the past; and second, that the law has penalized and discouraged the transfer of these art treasures to this country by imposing a duty upon them.

The first obstacle is a natural one, which was absolutely unavoidable, but the second is an artificial barrier, which can be swept away by the stroke of a pen.

Is it not the paramount duty then, of every Senator, Congressman and citizen of the country, to do everything in his power to remove this barrier from the path of progress, and have we not a right to expect that works of art will be placed upon the free list during the next session of Congress?

The half-way measures which have been passed, recognize and accept the principle, for the complete and logical application of which we are contending; that is, that works of art have an educational value.

If this is true, as admitted, then the more we have of them in the country the better. Their introduction should be encouraged in every possible way. It is not enough to remove the duty only from those which are to be permanently in public galleries; for as the late Senator Hoar well said, "Private ownership is always very brief, and sooner or later the paintings get into public galleries."

At the present time more than a third of the paintings on public exhibition in the Corcoran Gallery, Washington, D. C., with a valuation of more than one-half, are owned by private individuals. These paintings have paid the penalty.

American artists are unanimous in their demand for the removal of the duty. The only protection they wish is that which would come from its abolition; for as a prominent artist has said, "Our livelihood depends upon the education of the public taste."

As a source of revenue, the returns are insignificant as compared with the educational benefit which would be derived from the removal of the duty.

The objects of this League are to bring together into one strong, active movement the many factors and influences which are working for the abolition of this duty, to effectively organize public opinion throughout the entire country, and to present a bill at the next session of Congress. We believe that a thorough consideration of the subject will result in the legislation which we desire.

We invite all public-spirited citizens to co-operate with us in the work.

AMERICAN FREE ART LEAGUE,

EDWARD R. WARREN, Secretary.

50 State Street, Boston, Mass., November 1, 1905.

¶ Miss Stone's article on the study of architecture in high schools reminds me of a letter from Mr. Emil Lorch, of the Architectural Department of Drexel Institute, Philadelphia. Here is a part of it:

Drexel Institute of Art, Science, and Industry.

Philadelphia, May 22, 1905.

It might interest you just as an illustration of method, to learn that during the week of May 8, a number of our students of architecture (21) made a three days' tour of New York City, conducted by me, studying the buildings of greatest interest, some in course of construction, others completed. Among these were the following: The new Cathedral of St. John the Divine, new Library, Tiffany and Gorham buildings; the bronze doors of St. Bartholomew's (by French, Adams and Martiny); glass by Tiffany and by Lafarge in various churches; mural decorations at Appellate Court Building; monuments; treatment of streets and squares, etc., etc.

The fellows were most enthusiastic and got much out of the trip. Of course we did not overlook Grant's Tomb, St. Patrick's, Columbia Library, and other well known buildings, such as Stock Exchange, Clearing House, Old and New Custom Houses, Metropolitan Museum, etc. Yes, we even covered Goodyear's Gothic refinements at the Brooklyn Institute, and studied those practised by McKim at the Columbia Library.

Very sincerely yours,

EMIL LORCH.

The teaching of Architecture in this live way is to be commended. When the mountain won't come to Mohammed's classroom, Mohammed, if he is a wise one, will take his class to the mountain.

¶ Some teachers will be sure to be looking for suggestions for calendars in this number. Let such turn to page 200. The calendar there reproduced was made of wood, stained, by Bertha H. Morrison, Grade IX, Easthampton, Mass. It was awarded a third prize in December, 1904. The design upon a calendar good for a year must be appropriate to all times and seasons, or at least not inappropriate.

¶ And some will be looking for devices to aid in teaching object drawing itself. I have previously mentioned the Perry Proportional Scale and Level, made by the Perry Scale Company of Natick, Mass. A new, simple device, easily managed and not likely to get out of order in the hands of careless children, is The "Cross" Artist's Level, made by A. K. Cross, Boston, Mass. Mr. Cross is an indefatigable worker at the problem of getting pupils to see, and each new device he evolves is better than the last. This Level may be had by mail for 15 cents. Another device is a Skeleton Perspective Model invented and made by Miss Effie E. Dunbar, Wilton, N. H. This consists of a rectangular skeleton solid built of inch stock, to the angles of which strings are attached which may be arranged to show the apparent convergence of the edges by actually converging lines. Other aids are given in Mr. Brown's article, and still others will be given in the February number, especially such as have proved helpful in the drawing of groups.

NOVEMBER COMPETITION.

CONSTRUCTIVE DRAWING AND DESIGN

AWARDS

First Prize, Book, Kit, Badge with gold decoration.

Helen Kinney, Thanksgiving menu, in color, Grade VIII, Derby, Conn.

Second Prize, Kit, Badge with silver decoration.

Fred Fredith, Grade IX, Rutland, Vt.

Albert Johnson, *Grade V, East Longmeadow, Mass.

Janet Malcolm, Grade VI, Indiana, Pa.

Catherine Mullin, Grade VII, Wakefield, Mass.

Mabel Peterson, Grade IV, Marshalltown, Ia.

Third Prize, Box of Devoe's water colors, and Badge.

Fred Austin, Grade VIII, Southbridge, Mass.

Arlene Dice, Grade VI, Rutland, Vt.

E. M. Kelehar, Grade VIII, Derby, Conn.

Erma Litchfield, Grade V, North Scituate, Mass.

Margaret Nusbaum, Grade VII, Westerly, R. I.

Fred Philbrick, Grade V, South Weymouth, Mass.

Dewitt Ray, Grade VI, Indiana, Pa.

Russell White, Grade VI, Glenside, Pa.

Lucille Scheffler, Grade VII, Glen Ridge, N. J.

Helen Young, Grade VIII, Wakefield, Mass.

Fourth Prize, The Badge.

Miss Atwood's children, Chelsea, Mass.

Ruth Balcom, Whitinsville, Mass.

Clara Bassett, 403 W. Boone St., Marshalltown, Iowa.

Harvey Bliss, Longmeadow, Mass.

Euphemia J. Brown, Winchendon, Mass.

Zeph Cormier, E. Longmeadow, Mass.

Ruth Davis, E. Longmeadow, Mass.

Sarah Kibbe, Easthampton, Mass.

Hazel S. Loring, Duxbury, Mass.

*The asterisk indicates that an award has been secured in some previous contest.

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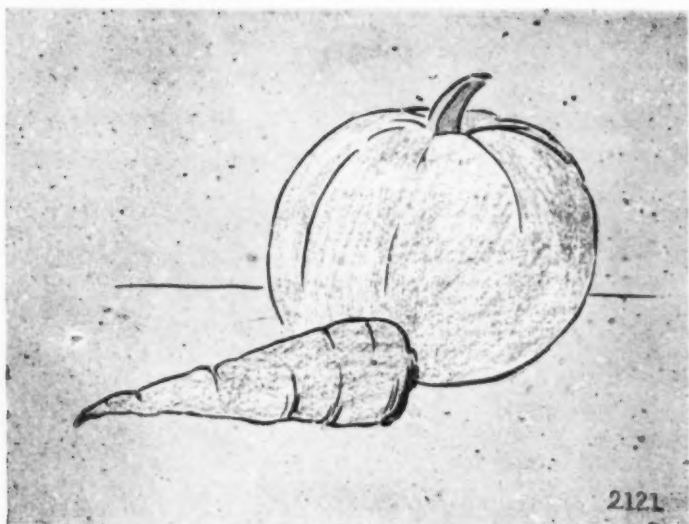
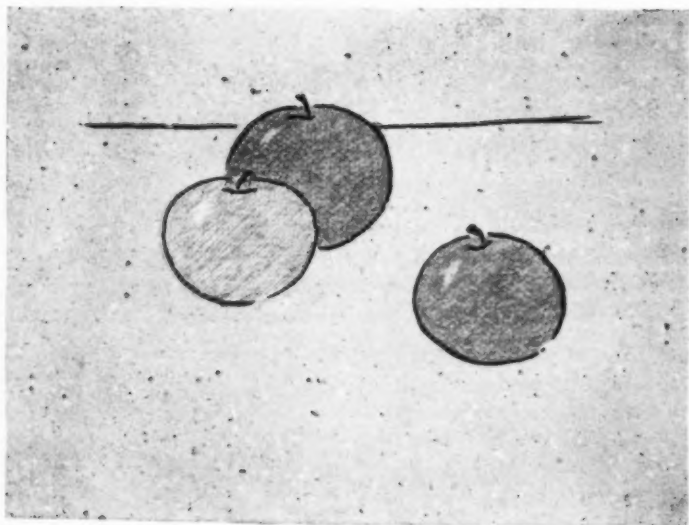
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See article by Mr. Daniels.